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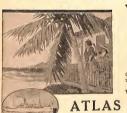
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THE MEASURE OF PROGRESS.

THE measure of progress is never to be found in the actions or thoughts of to-day. This is particularly true in music study. It seems next to impossible to note our real advancement as we go along. Our main thought should be for the future, but even then the work we do to-day may result in accomplishments far greater than our imagination will permit us to dream about, Columbus, dying in despondency at Valladolid, never knew that he had discovered a new continent, a continent that was to become such a powerful element in the political chemistry of the future. Could James Watt foresee that the invention of the steam engine was to make a revolution in the economic systems of the world? Did natient, hardworking Johann Sebastian Bach, producing a masterly composition every day, realize that in 1912 great presses employing scores of people would be grinding out more of his works in a day than were printed in a month during his lifetime? Could Schubert have foreseen that lifty years after his death multitudes would flock to great auditoriums to hear the famous singers of the world bring his masterpieces to life again and again?

To attempt to measure our progress to-day is to attempt to compute the future of a seed. We know that an acorn will produce an oak tree, IF the sun, and the wind and the rains permit it. It may develop into a forest or into a sickly sapling. Come back in ten years after the planting and see what last developed.

Musical progress must be measured in a similar manner. It remains for us to be faithful unto ourselves in all our work. But that is not enough for the music student. He must attempt to divine the future With everything that he plays he should constantly have in mind the object he is working for. He should ask himself at every practice period "Whither is this practice taking me? What bearing has this étude upon the definite goal I have in mind? Is my method of playing it carrying me ahead at the rate of progress which represents the best that is in me?" The student who practices without a definite aim is like the farmer who throws his seeds in a swamp. The student who takes no measure of his progress is little better. Keep a record of what you are able to do to-day. Examine that record two or three months hence and see whether you are nearer your goal. If not, it would be well for you to find out why you are not progressing. It is impossible for you to note much progress in one day or one week. The retrospect over a few months is, however, a true gauge. Never be discouraged with your day's work-look back at the ground you have covered and then start resolutely ahead toward the goal.



PARLIAMENTARY NONSENSE.

Musical clubs are being formed everywhere in these days. There never was a time when the value of the 'get-together' idea has been so thoroughly realized and so keenly appreciated. Child och children and clubs of adults are putting new zest, new life, new interest into their musical work by the wonderful faceination which always accompanies a work in which many friends are earnesstly and unselfably engaged.

A short time ago we visited a musical club and had the disappointment of seeing at least one-half of the meeting devoted to the most useless and unprofitable kind of parliamentary "poppreck" conceivable. When a society of people gets together and haggles over "motions," "readultions," "chairmen," "precedence," "hy-laws," exc, etc., ad neuteum, you may be sure that a healthy musical interest cannot exist. The musical club which succeeds is the one which gets right own to real work. As soon as a decline program and a laudable object can be descrimined upon, do not wast one precious moment in anything later alwork. Secrete the looks or runnie you intend to not, and if it is necessary to make special plans, delegate that prowated by the hope of the club as a whole. Nothing should occur at the club meeting: except that which is likely to keep all of memories in the most wide-wavele and active mental condition. The members in the most wide-wavele and active mental condition. The about the condition of the club as a which we have the and active mental condition. The office of the club was a superior of the club was a superior of the a body of "squathliers" instead of students and workers the fife of the organization is threatened.



IN MIGHTY WATERS.



Our friends may remember that in the February issue of True Errore we published an editorial upon the miraculous power of music as a comforter. We deduced that the highest offsee of music is to take away the griefs of life. We tried to show that music is the great anodpose of the world. We lad not dreamed that in a few months we were to confront a grim exemplification of this thought.

With the sinking of the Thank, sketen hundred lives were serificed to the greed for usekess luxury and needless speed. Fate succeed at the highest achievement of man who sought dominion on the seas. The heroism of those who lost their lives is a monument to the valor of all who believe in the high ideals of the Anglo-Savon race.

We feel that we cannot pass this time without joining with our readers in a ribute to that little hand of musicians which kept on playing, true to their duty, until the dark waters closed over them. Not one of the hand was sweed. If you ever thought that musicians were not to be classed with men of bravery, reflect upon that untilistable night of April 14th, 1912.

The value of those near who gave their souls to cheer the dying half in the term searfine of the Christ spirit. No seeme more track; more havele, more inspiring can be found in the listery of least were moving own from the great spin. As one the critical was almost of the weak came the sound of the land playing a lyoun. That was something more than more harross. Such covarge in the in man. Can we ever conceive what that motic must have meant to those on that how during the hast few theorems meant to to those on that how during the hast few theleasus moments.

Here then, are the names of the eight unen who took part in the saddest requiem of all time. At that moment the world lound a new regard for those who follow the profession of music. This little group rose from the rank and file of ordinary musicians to become the world's highest types of beroes. May their names be kept shiming forever in the annals of human bravery.

HARTLEY CLAY
HUME BRAY
Taylor Kri

In memoriam let us repeat the last lines of the laym. Autumn, said to have been chosen by the much-loved journalist and educator, W. T. Stead, just before the Titanic sank to its grave two miles

Hold me up in mighty waters, Keep mine eyes on things above— Righteousness, divine atonement,

What Musical Europe is Thinking and Doing By ARTHUR ELSON 1000

POETS AND MUSIC

In Knustwort, Richard Batka reviews a book, by Bode on "Music in Goethe's Life," It has been the fashion to hold Goethe not deeply musical, because he did not like Beethoven and did not appreciate the Erl-King when Schubert sent it to him, But be enjoyed the Fifth Symphony when he heard it clearly given, and when Schroeder-Devrient put artistic expression into the Ert-King he underabreast of the operatic developments, and even advocated the union of voice, action and music that Wagner introduced. Goethe was a singer, and even a composer, his song In to domine sperson being

in Jomelli's style. But if Goethe was really musical-which, in the broadest sense, is still doubtful-he must have been an exception among poets. One does not remember any mistakes in his poems, but his allusions to music were comparatively few and not very technical. With Shakespeare, for instance, especially in some of the comedies, we find a copious stream of musical alfusions, showing a thorough knowledge of the tonal art as it flourished then. Only once does Shakespeare use a term wrongly. In one of his last sonnets, on a lady playing the spinet, he mentions the "nimble jacks" leaping to "kiss the tender inward of her palm." The jack, however, is not the key, but the device inside the instrument that plucks the strings. Even here the poet may have misused the term purposely, for the sake of the min on "saucy inchs" that occurs later in the

Other poets did not escape so easily. Coloridge, in his Aucient Mariner, speaks of the "loud bussoon" at the wedding feast, but the bassoon was not very loud, nor especially festal. Doubtless the often-used trombone was meant, and the poet slipped on the German name posanne.

Tennyson, most musical of all ports in his style, was said to be absolutely tone-deal. Yet even so he should have known that the band in his Moud, consisting of "flute, violin, bassoon," was not a good combination of instrumental color. He prob ably chose the names because they sounded good to him.

Browning had his troubles, too. of Galuppi he speaks of "Sixths, diminished, sight A dimenshed sixth is not a recognized on sigh interval, and if it were it would be a perfect fifth in our scale. Thus Galupoi is made to indulge in time, though Verdi and Puccini have done it since early contraountal music very thoroughly, and his

Artists, too: sometimes misunderstand Du Manrier, in Trilby, has Svengali play a full, rich tone on an this with an instrument of such shape that it could give only shrill tones like those of a piccolo.

setting of Signfried, That here was in the forest, where all kinds of strange things were happening. so perhaps the laws of acoustics were overturned also. At any rate, he broke off a reed, and on blowing into it he found that someone had stuffed it full of the motive of the horn-call, instead of bird-music. The willow whistles made by the present writer, before he was old enough to descant so learnedly on music, gave only one tone; but let that pass, for Siegfried, although he never stops to cut finger-holes, may have chosen a reed that happened to grow with them. Then came the real climbs. He stashed off a piece of the tube, and blew again, other things being equal, the shorter pipe would give the higher tone. Perhaps the manager wished to emphasize the moral that one cannot depend upon a broken reed. In any case the mistake was not Wagner's, as the score will show.

Writers and novelists fare no better than the poets. Thus Birrell, who edited Browning, ex-plained "fugue" as "a short melody." George Eliot wrote of a "long-drawn organ stop," which, as Sherlock Holmes would say, admits of several dis-tinct theories; but probably the stop was in use for a long time and not pulled out for a long distance.

But there are actual mistakes. Thus Crawford ascribes Lu Trawata to Donizetti. William Black takes one of his heroines go to the piano and dash off a Mozart sonata in A slarrp-a key of ten sharps that even Richard Straugs has not dared to atten Onida was another writer gifted with this brand of musical invention. One of her heroes is a tenor who sings ravishing airs from Palestrina-a difficult feat, since he wrote nothing but contrapuntal part music. In another place she speaks of "grand pages from the Masses of Mendelssohn." Unfortunately nebody ever heard of any Masses from his pen, so Ouida would have done musical historians a great service by telling them where these works

PREAKISH COMPOSITIONS.

"Music, heavenly maid," is being clothed in strange and many-colored orchestral costumes by the modern composers, but perhaps the most striking is the one evolved by Scrizbine in his Prometheus, The forces called for in the score are a very full orchestra, organ, piano, celesta, glockenspiel, bells and the voices of a male chorus used in instrumental fashion. There is also a Licht-Klavier, a mental rasmon, aftere is also a literi-mayer, a keyboard operating a switchboard to after the lighting effects of the hall, and the colors. Bantock's efforts in this line are thus antedated, as well

The music, as one would have expected from the composer's Poeme d'Extase, is. built on modern lines of chaotic and needless originality The Bremen correspondent, in describing Protte-theus, says that Scriabine, like Debussy, adopts an orchestral style that is a matter of revolution rather than of growth from anything preceding. But where Debussy often uses individualism and deliwhere Debassy often uses individualish and de-cace Scriabine grows merely noisy. The work is full of strange sounds, often irritating. As with Debussy, there is no coherence in the music, and it might begin or end anywhere. Of course, Seriabine had to invent a new scale for this work. It is one made from the following chord (found the work) of ascending fourths: C, F-sharp, E, A, D. The music is a series of unresolved dissonances. Having employed light-changes, Seriabine says he will introduce specul odors at certain points in his next work; but the reviewer adds that odors in the concert room are nothing

Music is a matter of taste, they say, but only certain kinds; for in the classics there is an in-tellectual element, in expression as well as form and balance, that is not adequately replaced by the use of a program, even an inspiring one like the story of "Prometheus bringing fire to mortals." like them, it seems to serve no useful purpose, The world would be benefited it someone could eatch Scrisbine and tie him down to a study of Bruckner, who imbaed musical form with an advanced modern spirit.

MUSICAL NOVELTIES.

Most successful among musical novelties seems Most successful among musical novelties seems to be Hans Huber's new opera, Der Sins/leinz, recently given at Basel. The libretto, arranged by Arnold Mendelssohn, is not always clear, but the music gained a remarkable success. There are very many fine lyric and dramatic touches, and the style is fresh and bright. The orchestral prelief is marked in effect and finely coloned. There is much horizontal leading of voices and orchestra. Gabriel Dupont's Farre du Cavier, in two acts, deals

with an honest workman, his shrewish wife, and her interfering mother. The women bully him buto doing their work so he takes the washing to the public place. mether-in-law is pushed in; and the workman will not full of delightfully come bits of oreliestration.

senck on his visit to Zurich, where he finished his

Messias. A pretty love affair is interwoven with the plot, and the words are enriched by many quotations from the writer-hero.

Other new operas include: Rebikoff's Alpha and Omego, picturing the beginning and end of all things; Oberleithner's Aphrodite; Mikorey's King of Samer cond: Larmenjat's Gina, a sombre score with a descried heroine who drowns herself; L'Eprenue Dernier, by Emile Nerini; Leon Du Bois's Edenie, picturing ideal life on an unknown island; and Emil Abranyl's Paolo and Francesca, clearer than his hyper-modern Monus Vanna. Zoellner is at work on a new opera. Jone.

Among new orchestral works are a symphony by Alfred Kaiser, and the symphonic poem Cir-censes, by the Belgian, J. Mazellier, Huber's Bflat piano concerto is praised for its freshness of invention, but his cantata, Heldenchre is rated as more commonplace. Berlin heard Draescke's oratorio Christuswysterius, the fourth of a tetralogy, called Der Tod and Sieg des Herra, Wolfgang Riedel's captota Der Troumbild was well received at Halle, while a London program had vocal numbers by Balfour Gardiner, Arnold Bax, W. H. Bell and Percy Grainger, Linding has published some Jugendhilder for piano; but the greatest meed of novelty still goes to Arnold Schonberg, as audiences are still unable to decide whether he writes his piano pieces in carnest or in jest.

CLARA SCHUMANN'S FATHER ON MUSIC STUDY.

The famous German musical pedagog, Friedrich Wieck, father of Clara Wieck, who later became the bride of Robert Schumann, had a large following as a teacher in Germany. His methods were unique, since he inclined to the theories of Johann Bernard Logier, a German teacher of French ancestry, who spent most of his life in various musi-eal undertakings in Ireland, Logier invented machine for guiding the hands of his pupils at the plano. This machine has gone completely our of use, although Logier's system was so popular in its day that he is said to have had as many as one hundred teachers pay him five hundred dollars each for learning it. Schumann was very much opposed to the machine, as he was to all mechaniopposed to the backing, as he was to all mechanical appliances. Logier was very successful in class teaching. His Thoroughbass was the first musical text-book used by Richard Wagner. Friedrich Wieck was Logier's leading exponent in Germany, and his views upon piano study are always interesting. The following excerpts from an address to some of his pupils are of special interest to all engaged in the study of music:

"If in piano-playing, or in any art, you wish to attain success, you must resolve to work every day, at least a little, on technique. If you practice properly, several times every day, ten minutes at a time, your strength and patience are usually sufficient for it; and, if you are obliged to omit your regular hour's practice, you have, at any rate, accomplished something with your ten minutes before dinner, or at any leisure moment. So, I beg you, let me have my tomores. "Practice often, slowly, and without pedal, not

only the smaller and larger études, but also your pieces. In that way you gain, at least, a correct,

"Do you take enough healthy exercise in the Active exercise, in all weather, makes open and the exercise, in an weather, loan-strong, enduring piano fingers, while subsisting on indoor air results in sickly, nervous, feeble, overstrained playing. Strong healthy fingers are only too essential for our present style of piano-playing, which requires such extraordinary execution You ought, especially if you have not received good early instruction, to acquire a habit of mor-

ing the ingers very frequently, at every convenand the suggests very requestry, at every conversions opportunity, and particularly of letting them fall loosely and lightly upon any hard object while the hand lies upon something from, in an extended position. You must accessory yourselves to this percentionally for example, while reading at ancomposition of example, while reading table, or while listening to nursic, allow your hard to lie upon the table, raise the fingers, and let them fall, one at a time, quite independently of the wrist; particularly the weak fourth and fifth fingers, which require to be used a hundred time more than the others, if you wish to acquire even have than the scales. If it attracts attention to so heas in the scales. If it attracts attention to de-titis on the table, then do it in your lap, or with one hand over the other."

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How Analysis Benefits the Piano Pupil

An Interview with the Eminent English Virtuoso Pianist KATHARINE GOODSON



Districts, North — Mee Groben, von Jeer, al. Western, M. Western, S. Western, M. Western, W. Western, M. Western, W. Western,

THE NATURAL TENDENCY TO ANALYZE

"Judging from the mischievous investigations of things in general, which seem so natural for the small boy to make, it would appear that our tendency to analyze things is innate. We also have imnumerable opportunities to observe how children, to say nothing primitive people, straggle to construct-to put this and that together for the purpose of making something new-in other words, to employ the opposite process to analysis, known as synthesis. Moreover, is does not demand much philosophy to perceive that all scientific and artistic progress are based upon these very processes of analysis and synthesis. We pull things apart to find out how they are made and what they are made of. We put them together again to indicate the mastery of our knowledge. "THE EVUN: has asked me for my opinions upon the

very vital part which analysis plays in the study of the science of music. The measure of musicianship is the ability to do. All the analyzing in the world will not benefit the pupil unless he can give some visible indications of his professioney. Indeed, important as the process is, it is possible to carry it to extremes and neglect the building process which leads to real accom-

THE FIRST STEP IN ANALYZING A NEW PIECE. "A great many of the pupils who have come to me indicate a lamentable neglect in an understanding of the very first things which should have been analyzed by the preparatory teachers. It is an expensive process to study with a public artist unless the preparation has been thoroughly made. Reputation naturally places a higher monetary value upon the services of the virtuoso, and for the student to expect instruction in elementary points in analysis is obviously an extrava-gance. The virtuoso's time during the lesson period should be spent in the finer study of interpretationnot in those subjects which the elementary teacher should have completed. Often the teacher of an advanced pupil is deceived at the start and assumes that the pupil has a knowledge, which future investigations reveal that he does not possess.

"For justance, the pupils should be able to determine the general structure of a piece he is undertaking and g form of second nature to him. If the piece is a annuta he should be able to identify the main theme and the secondary theme whenever they appear or whenever any part of them appears. Inability to do this indicates the most superficial kind of study.

the piece is divided. Without this knowledge how could be possibly expect to study with understanding? Even though he has possed the stage when it is necessary for him to mark off the periods, he should not study a new piece without observing the outlines-the architectural plans the composer laid down in con-structing the piece. It is one thing for a Sir Christooher Wren to make the plans of a great eathedral like St. Paul's and quite another thing for him to get muster builders to carry out those plans. By studying the composer's architectural plan carefully the student



will find that he is saving an immense amount of time. For example, let us consider the Chopun F Minor Fautasie. In this composition the main theme comes three times, each time in a different key. Once learned in one key, it should be very familiar in the next key. "The student should also know something of the history of the dance, and he should be familiar with Each national dance form has something more than a rhythm-it has an atmosphere. The word atmosphere may be a little loose in its application here, but there the Hungarian condas, and who could confound the conductors have made the error of rushing through it. Dr. Hans Richter conducts it with the proper tempo, This subject in itself takes a tremendous amount of this first step in the analysis of the works he is to THE POETIC IDEA OF THE PIECE.

"Despite the popular impression that music is imitative in the sense of being able to reproduce different pictures and different emotions, it is really very far from it. The subject of program music and illustrative music is one of the widest in the art, and at the same time one of the least definite. Except in cases like the Beethoven Partoral Symphony, where the composer has made obvious attempts to suggest rural scenes, composers do not as a rule try to make either aquarelles or cycloranes with their music. They write music for what it is worth as music, not as scenery. Very often the public or some wily publisher applies the title, as in the case of the Mooulight Sonata or some of the Mendelssolm Songs without Words. Of course there are some notable exceptions, and many teachers may be right in trying to stimulate the sluggish imaginations of some pupils with funciful stories. However, when there is a certain design in a piece which lends itself to the suggestion of a certain idea, as does, for instance, the Liszt-Wagner Spinning Song from the Plying Dutchman, it is interesting to work with a specific ere in view-but never forgetting the real beauty of the piece purely as a beautiful piece of music, "Some pieces with special titles are notoriously mis-

named and carry no possible means of definitely intimating what the composer intended. Even some forms are misleading in their names. The Scherors of Chopins are often very remote from the playful significance of the word-a significance which is beautifully preserved i. the Scherces of Mendelssolia

STUDYING THE RHYTHM.

"A third point in analyzing a new piece might be

analyzing the rhythm. It is one thing to understand or to comprehend a rhythm and another to preserve it to actual playing. Rhythm depends upon the arrangement of notes and accents in one or two measures which c a characteristic swing to the entire composition. Rhythm is an altar upon which many idols are smashed. Sometimes one is inclined to regard rhythm as a kind of sacred gift. Whatever it may be, it is certainly most difficult to acquire or better to absorb. A good rhythm indicates a finely balanced musician—one who knows how and one who has perfect self-control. All a knack which seems to come intuitively or 'all at once' when it does come. My meaning is clear to anyone who has struggled with the problem of playing two notes against three, for at times it seems impossible, but in the twinkling of an eye the conflicting rhythms apparently jump into place, and thereafter the pupil has

Rhythmic swing is different from rhythm, but is allied to it as it is allied to tempo. To get the swingthe impelling force-the student must have played many The bog waltres of Moszkowski are fine for this, 16 one of Lescherizky's pupils had difficulty with rhythm he almost invariably advised them to go to bear the concerts of that king of rhythm and dance. Eduard Strauss. Dances are invaluable in developing this sense of rhythin -swift-moving dances like the holero and the tarantella are especially helpful. Certain pieces demand a particularly strict observance of the rhythm as does the Opus 42 of Chopin, in which the left hand must adhere very strictly to the Valse rhythm

THE ANALYSIS OF PHRASES.

"The ability to see the phrases by which a compo tion is built clearly and readily simplifies the study of interpretation of a new piece wonderfully. This, of course, is difficult at first, but with the proper training the pupil should be able to see the phrases at a glance, just as a botanist in examining a new flower would divide it in his mind's eve into its different parts. He would never mistake the calva for a netal. and he would be able to determine at once the neculiari ties of each part. In addition to the melodic phrases the pupil should be able to see the metrical divisions which underlie the form of the piece. He should be able to tell whether the composition is one of eightmeasure sections or four-measure sections, or whether the sections are irregular.

What a solendid thing it would be if little children at their first lessons were taught the desimbility of observing melodic phrases. Teachers lay great stress upon hand formation, with the object of getting the pupil to keep the hand in a perfect condition-a coridition that is the result of a carefully developed habit.
Why not develop the habit of noting the phrases in the
same way? Why not a little mind formation? It is a great deal nearer the real musical aim than the mere digital work. The most perfectly formed hand in the world would be worthless for the musician unless the mind that operates the hand has had a real musical

(Miss Goodson's interview will be continued in the July issue, when she will discuss Harmonic Analysis and Touch Analysis,)

THREE HINTS ON GAINING SELF-CONTROL AT THE KEYBOARD.

BY EDITH R. MCCOMAS,

PSYCHOLOGY that paradise of the huncler and the charlatan, is possibly the most abused of all studies, Its principles are simple but few understand their application to practical needs. Yet, no study points the way to self-control with more directness

Attention is one of the psychologoral attributes ment frequently needed in music. The attention must be trained to take in many combinations at a glance. Such, for intarance, as the followings: (1), The Signature; (2), The Time; (3), The Tempo; (4), The first note of the bass, which helps to indicate whether the piece is Major or Minor. Attention is one of the psychological attributes most

The trained attention will grasp these four importent forerunners of a melody almost at a glance; yet not here is its task finished. The piece is launched, hut attention must still be the steady keel on which she rides. It must not falter for a moment for if any distraction enters, there is shipwreck. The young player would do well to study the psychology of his attention, for so much depends on its training

Of great assistance in all our work is Khythwic Breathing. If you begin to tire, stop, and take long breaths, walk about the room, or throw open a win-dow. Pat the same length of time on the intake as the nutgo of a deep breath, and as you hold it, imagine you are smelling a rose and want a few more whiffs. Hold the breath until the vessels in the neck hegin to swell. Five minutes of this and you come back to the piano fitled with power.

THE CLIMAX.

Another important attribute, and one most often forgotten, is the Crimar. The climax of a piece of music is the effect it has on other people. They regard the piece as a whole at first, and afterwards look into the detail, the fine points. As in a picture, the gen-

This effect in music is gained by a proper workingup of the elimaxes, of which every piece has one nr more. The ability to interpret, to know and realize just when and where your climaxes are, is what raises your work to the level of the artist. The hand, by now, has become our well-trained servant, and we are ready to forget the dradgery of its education. We must now throw open our souls to the study of effects. They constitute a branch of study in themselves If we think a minute we see that the climax, or effect, is the end toward which we have been straggling It

The plantst who forgets his climaxes is like the housekeeper who forgets to make a home, or the

maker of a living who forgets to live. Learn to in be nearing the border-line of success.

Delicacy in Playing and How to Develop It By PERLEE V. JERVIS

At a piano recital by some great artist-Puderewski, or de Pachmann, for instance-we are often entranced by the exquisite delicacy and gossamer-like lightness of their playing. It seems very easy until we try to do it ourselves, when we realize that delicary combined with absolute clearness is one of the most difficult things to attain in plane playing. The writer has had many opportunities to question some of the ment concert nignists in retard to their technical studies and has more than once been surprised at their lack of ability sometimes to analyze their own playing. One or assury someomes to anaryze their own paying. One of the best known of our great arists, on being asked how to play octaves, replied, "Just trick them off like this," suiting the action to the word. Upon he'ng told that this answer was rather indefinite, be said, "Practice till you can play them." The writer has not had much more success in getting an answer to the question as to how some of these artists practiced in order to get their besutiful pianissimo. "Practice pianissimo," they reply. Yes, but how do you practice to get that pionissimo? "Play as softly as possible!" On the other hand, some of these artists could analyze every step to be taken in building up a certain form of technic, and while methods of developing delicacy varied, yet at the bottom of all the different kinds of practice was to be found arm control, whether the artist recognized that fact or not.

POWER THE SECRET OF DELICACY

With the exception of de Pachmann and Joseffy, many of the pinnists who have the most beautiful pianizzimo are capable of tremendous fortisrimo; bence it would seem that lightness and power go together. Many of the readers of THE ETUDE may have seen at some of the great expositions the enormous steam hammer exerting a force of many tons, yet capable of such delicacy as to crack a peanut held underneath in the fingers of the operator. What is the accret of this marvelous delicacy? Perfectly controlled power, or, to put it in another way, perfect control of the swight of the hammer and the evolucity of its descent. Delicacy in playing depends in like manner upon perfect control of the weight of the arm and the velocity with which the key is set in motion. That the degree of power is in propor-tion to the velocity with which the key descends can easily be proved by experiment. If the key be put down very slourly there will be no tone at all; put it down a little more quickly and you have a pianissimo; the faster the key travels the more powerful the resultant tone, till in a powerful fortissimo it is necessary, in order to get the greatest velocity, to start the key with a quick impulse from the ann, this impulse coming from either the tricepa, or if the highest degree of power is remired, from the scapular muscle,

Another essential factor in delicacy, a factor in the solution of all technical problems, is looseness. This is so generally recognized, and so much has been written upon the subject, that it need only he mentioned in

EXERCISES THAT PROMOTE DELICACY. Any exercise that gives the player control of the arm

is valuable in the development of deliency, hence a would make a good foundation on which to build. Some cial attention should be given to light and fast negavo playing, the octaves to be played as directed by Dr derfully in the playing of a plenissimo finger passage,

An excellent exercise for securing lightness and control of the arm may be made of the old five-finger exerso lightly that there is scarcely any weight on the finger tips. Now raise the thumb till it is on a line with the metacarpal joints, relax the muscles, and let the finger drop loosely down to the key C, which, as well as the other keys, must not be depressed in the least. Practice this with each finger in turn till the arm can

he so lightly suspended that the keys are not depressed at all. Now, bearing in mind that in psenizsiwo playing the arm should be thus suspended so that little, if any, weight rests upon the finger tips, that the velocity with which the key descends must be perfectly controlled, and that the anger left must be minimized, practice as follows: With the fingers resting on the keys start the thumb down so slowly that when the key is fully down there is no resultant tone; allow the key to rise slowly, keeping the finger always in contact with it, and when the key reaches the level of the other keys (which should remain undepressed), he sure that the finger is not raised from the key in the least, but is still in contact with it. Practice thus with each finger in turn. While this exercise is more difficult than the preceding one, yet by persistent practice is will soon he easily done. When this happens, start the key down a little more quickly, so that when it reaches its full a little more quickly, so must worm a reasonal depth a very soft tone follows; as the key rises be sure that the finger remains in contact with it, and that the remaining keys are not depressed at all.

This exercise is still more difficult than the first two but it should be practiced with each finger in turn till perfect control of the arm weight is secured. Now starting the key more quickly, practice piano, then mes-coforte, and finally forte. The slow trill should be coforte, and imany jorce. The slow trill should be practiced with each pair of fingers in the same manner, then groups of three, four and five fingers, and at this then groups of three, total and over nugers, and at uns point any combinations of exercise forms that may suggest themselves to the player. This method of practice should then be applied to passages selected from pieces, first at a very slow tempo, then gradually increasing the speed as facility is acquired in controlling the arm weight and key relocity. In passage work each finger should rest on its key before playing, or, to use an expression of the Leschetisky method, he "prepared," and the finger lift should be minimized, as the closer the fingers are kept to the keys the easier it becomes to obtain a good pianterimo, other things being equal. Staceato practice is also excellent for securing the arm entrol and lightness required for delicacy,

FIVE-FINGER EXERCISE THAT HELPS.

The five-finger exercise should be practiced as follows: Rest the singers on the keys as in the previous lows; even the engage on the ways as in the previous exercises; now raise the thumb to stroke position, from which it darts down quickly to the key; the instant the tone is produced the finger springs back as quickly as possible to stroke position, the fingers not in use should be quiet, and the keys upon which they rest must not be depressed. The action of the finger should be entirely in the knitckle joint, the hand and arm absolutely quiet. When this exercise has been practiced with every finger in turn, all the fingers should be raised to stroke position and the exercise practiced with the arm thus suspended. In order to realize the greatest benefit from this staccato practice it should be applied to all kinds of passage work in pieces, and it is essential that there be no action except at the knarkle joint; the suspended hand and arm must be perfectly still. The method of practice outlined above is not only valuable as an aid to the development of delicacy in playing, but secures at the same time great independence of the fingers as well as mental control of the muscles.

Finally, in developing delicacy in passage playing, it is helpful to practice the passage slowly forte, with a muscles after each term in "climing legato," relaxing the muscles after each key is put down, and then to follow with pianizsimo with a very light arm, alternating thus between farte and plantizing a number of times

A certain amount of pinnissimo should be included in the scheme of daily practice, as it exerts a verbeneficial influence upon the control as it exerts a con-



THE STREET, ST

Selecting Piano Studies that Insure Progress

III.
Written expressly for THE ETHDE by the distinguished
Planist, Tencher, Composer
XAVER SCHARWENKA

[The first section of this highly instructive article by a marilefamous authority appeared in Time Entire for April We combatically advice any Error reader who mixed that none in notice is notice. Because Pad, Schareviste's coordinates.—Exercise of Tan Krings.]

OLD ETUDES BEST.

Although etudes may be a veritable tower of strength in the battlefield of planistic progress it does not follow that under certain circumstances they cannot be the cause of discouragement and disappointment. Of course, it must be admitted in the first place that there are far too many etudes, The same technical ideas, passages and figures have been worked out over and over by so many composers that the teacher should confine his efforts to a carefully selected series rather than attempt to do all that he knows. Sometimes one notices an improvement in some new studies, an interesting variation, a pedagogical advance or perhaps a new complication, but in the case of most new studies the advance is usually only a partial one and the old model, taken all in all, gives more general satisfaction. Naturally, there is always a field for extending

Naturally, there is always a field for extending the technical foundation in accordance with the technical foundation in accordance with the technical foundation in accordance with the technical foundation and the second of the technical form of the first and the firs

CHOOSING THE RIGHT STUDIES.

To choose those studies best adapted to the use of the pupil is one of the very first duties of the His familiarity with the most beneficial studies should equal that of the physician's knowledge of the therapeutic action of the most important drugs in the pharmacopoin. He should be able to prescribe studies with the same accuracy and with the same readiness. The doctor who is forever looking in books for his prescriptions is rarely the one with the biggest practice. The teacher must likewise have in his mind a great number of appropriate studies and must diagnose the pupil's difficulties so that he can suggest the remedy at instead of experimenting with new etudes that do not deviste materially from the old standards, it is often wiser to stick to the venerable "three C's" Clementi, Cramer, Czerny. I admit that snuch of Czerny and much of Cramer is unbearably old-fashioned, although, strange to say, there is much less of Clementi, the oldest of the technical trinity that has gone out of fashion. Nevertheless, ist's progress, that is the stage between the eleCzerny and at other times I have been sure that if the pupil had had more Chemenis Gradus of Paraszussa and fewer pieces the pupil would have gained a kind of work energy in the touch which that remarkable technical work seems to supply.

THE THREE C'S.

The teacher, particularly the young teacher, should realize, however, that the indiscriminate use of the Three C's" may easily disgust, annoy and discourage the pupil. For instance, the teacher who in sists upon the pupil going religiously through all the eighty-four etades by Cramer or all of the Gradus ad Parnaram etades of Clementi would be making a kind of criminal musical mistake. pupils in general must each be treated differently according to their individuality, discrimination is no where so important as in the selection of etudes With one pupil, for instance, technical complicans may seem very easy, but at the same time this pupil may have the greatest difficulty with some apparently insignificant artistic problem. He may lick insight, an insight which the teacher must supply. With such an individual a very little Czerny goes a great way. At the same time he may need a great deal of Heller, Kirchner, or other writers of their type. The pupil who is particularly quick and fluent with his runs but who stumbles over every little polyphonic structure should also have less Czerny and more Cramer, but in addition to this he should have a great deal of work with the Bach Preludes and the Bach Inventions.

It is a great point in textiling the pints to keep the extrictic idea and the technical side in constant the price of the constant of the constant that price adjustment of textiling the textiling and takes any point of price presently in occuration, the charges and the constant of the constant of the Carrelys' side of Price Particly in occuration, the contract price of the constant of the contraction of the constant of the constant of the reliable price of the constant of the contraction of the constant of the contraction of the constant of the contraction of th

DON'T OVERTAX THE PUPIL.

I have also noted another tendency upon the part of the tenders which is not comes disputed the tenders of the tenders of the control of the

All doubts, however, as to the advantages or disnovantages of etades in main's study are for the most part contered around the rame 'etade'. It is, of course, associated with the thought of 'study' and a kind of innocent pre-indice may have arisen association of the course of the same musical compositions something rise and the pre-joides on job compositions something rise and the pre-joides on job The problem of the application of the etudes is not at all difficult or complicated. It might be reduced to the following maxims:

First, diagnose the case of the pupil so that there may be no question in your mind what the real weakness is

Second, plan to strengthen the pupil mostly where he is weakest.

Third, if the pupil is lacking in technic feed his mind and muscles with the studies which develop

Fourth, if the pupil's technic is finely developed give him sandies which have the tendency to develop his artistic side.

Fifth, under all circumstances let us uphold the ctude, whatever its name may be, because without this application of mechanical exercises to music it will be difficult to bridge the distance from the keyboard to the art of interpretation.

Frequently, I have heard a pupil say, "I like the etndes best of all," That pupil is invariably a promising pupil.

THE WONDERS OF THE MUSICAL EAR.

Dr. Woons HUTCHPSON, in an article on "How We Grow Deal" in the Saturday Evening Post, discusses the musical ear, or rather that part of the ear which has to do with the reception of musical sounds, in his usual elucidating and fascinating manner. He

"This internal car is vastly more complicated: ker in it includes addom becomes discased—and when it does we do not know what under Heaven to do for it and have no remely that will reach it—its anakenp is of little practical importance. We may here dissimplies in the properties of the properties of

The delitacy and claborate perfection of the whole may be gathered from the fact that in its includaa-quarter length there are five thousand separate rods or keys. Each of these keys is believedthough this is largely hypothesis—to vibrate in response to some tone or shade of tone that can be heard by the human ear, and their vibrations are conducted to the tiny truigs of the auditory nerve, which run along the under side of the keyboard and there mitte into a small relative dade, to pass to the

"Each key is supposed to pick out its particular note by whrating in response to it, much as the receiving apparatus of a wireless telegraph responds to or catches the particular vibration to which it is extraordinary differences in tone perception that exist between un, ranging from the born musical ear, with its delicate appreciation of the subtless early with its delicate appreciation of the subtless than the property of the subtless of th

"Not a fittle of the painful and laborious process some as luminot training—belowing for the papel some as formed training—belowing for the papel special definition of the papel special some special definition of the papel special special papel special special special special special as fatting or sharping, can be accurately disgraphically and so they may be river used simple special special special special special special ship them to recognize when any note is strucshib them to recognize when any note is strucshib has to see the river of the times the number of which has to see the river of the times the number of such has been seen to be such as the supercreased promptly therets. This response to simple special sp

BERTÉ Sove of Blerry, uncoult though it might have been, was open to the light of day; beyal and sincere, he hid mither his filten nor his disflices. This frankness is a trait which we both possessed in common. In everything close we differed totally; he weeking, beteliared for the property of the common for the procedure of purply in sale for the property of chainers of purply in sale for the property of the property of the property of the property of the old claims which I have never experienced signs.

and charm where i never consecution some . Ah' how guilty they are, those who by their hostility and indifference (to Bizet) have deprired us of five or six masterpieces which might have maintained the glosy of the French school | Soint-Sorns

Famous Mythological Characters in Music J. SAPPHO

[A new series of short articles to telech the favous mighological elementers, referred to in illerature, will be extentiological described.]

Nowmers is the Acquan Sen is there a fairer again than the third of Leslon, an "introduced of the sense of th

fastened with a gold frontlet, or maybe a simple hand of ribbon, was arranged in dark coils at the back of

her head. Sappho, like St. Cecilia, has become a legendary figure, and nurch has been attributed to her that is false. Though she is chiefly remembered as a poetess of rare genius, she was well trained as a musician, Her voice was a rich contralto, and was well under control, as she was able to perform all the embellishments with which the Greeks en-riched their music. She also played on the lyre, a seven stringed harp used chiefly for accompaniments. By altering the position of the bridge, she discovered that a note with octave could be produced, and in this way increased the range of the instrument to fourteen notes, and improved its resonance. She is said to have invented the plectrum, a quill or piece of ivory used to pluck the strings, similar to that used with the modern mandolin. The invention of the Mixolydian Mode, a softer and more tender scale sequence than others then in vogue, is also attributed to her.

The daughters of many gifted people came to her to study under her care the arts of poetry and

song. They formed, is one serious says, has trious a guidance of a pilating and the serious of a pilating serious and a pilating serious and a peed. They down to be a serious and a peed. They down to common Singho inspired the greatest affection among her followers, often to a greater serious mounts have been serious distributions and monthly serious and the serious distribution, here and women, and monthly went her willed way without hindrance. Most received all affects were also serious distributions and the serious distribution of the serious distributi

the legend, she paid dearly.

Nearly where Sappho dwelt, was a river, where
Plason, as old and wrinkled ferryman, piled his
actic. One sky a marvelously beautiful suoman
toll: one sky a marvelously beautiful suoman
toll in ensh, but offered him instead a box of
preclous oriment. Plason applied the ointiment
to his face, and immediately his wrinkles left him,
and he became 'the most beautiful synth that ever

the am of Leshon shore upon. The event caused a great sensation, and even Sappho was stirred with curiosity. She went to see him, and immediately became passionately in love with him. All the women of the island were at his feet, however, and Planow would have nothing at the feet however, and Planow would have nothing the last also decided to take the only course left. I hast also decided to take the only course left. I have a feet of the course of the course

named Lenette. It was nist that all who desired scenario law records in low could wis it if they had the course to keep from Lenetts to the sen. Aphronise to keep from Lenetts to the sen. Aphronise the proposed of the sentence in len. To this citied came Supplied all who remarked in len. To this citied came Supplied all who remarks in lenet and the sentence in the

PARAGRAPH PICTURES OF COMPOSERS.
Vistor's first compositon earned for him a threating.
He atrack a chord. It pleased him. He attempted to
strike it again and failed. Thereupon he lost his temper
and began thumping upon the piano. Verdi's father
promptly semisked him with a whipomy.

Goundo was remarkably precodous as a child, and possessed an astonishing power of analyzing mustod sounds. At the age of two, in the gardens of Passy, where he was taken for an exercise, he would say, "That dog baries in Sol." He was also conscious almost as a baby of the mourtuful quality of the interval of a

SAPPHO AND PHAGN,

miner third. "Oh." he exchinated one day, "Titus woman crise out a De that weeps." The woman, a street ventior, was hawking her cabbinges and curvos on the interval formed by the notes C and E flat, also very quick in sunseal perception as a child. One when a very base person visited the house, Sint-Sarin, who was in the next room, resnarkely. How as the walker is a decided eighth note as he while."

Hydra at a by was empoyed by the commiss of Verna catherda. As how gas his voice lated, be was fairly well cared fee, but after his voice broke, the eart, fairly well cared fee, but after his voice broke, the eart can into the server tolkiest a resport in sign potent. After spending the sight is the street, a poor musician manner already occupied by Stompfer's relie and children's already occupied by Stompfer's relie and children's the first boar A married heet a table, a thirt, and a few first boar A married heet a table, a thirt, and a few first boar A married heet a table, a thirt, and a first possible of the sign of the street of the contraction of the sign of the sign of the sign of the first possible of the sign of the sign of the sign of the properties. He recarded have a first possible of the sign of the properties and the sign of the sign of the sign of the sign of the properties. He recarded have a first possible of the sign of the sign of the properties of the sign of the sign of the sign of the sign of the properties of the sign of the sign of the sign of the sign of the properties of the sign of the sign of the sign of the sign of the properties of the sign of

Do nor plty the poor organ-grinder too much. Charles Booth, of Salvation Army fame, asserts in bi-work. The life and Labor of the People of London through his weary round of toil earn from 80 cents to \$8 a day.

TO MEMORIZE OR NOT TO MEMORIZE. BY LOUIS STILLMAN.

Entrotaxia expension is tody possible when it is hacked up by remotional sensibility. Mariest a sensilitity depends upon the ear. Yet the ear, the sensitive of the control of the contr

and the control of the treatments.

In this kind of the control of

All who love music and the piano as a means of expressing it must lament the fact that the interpretations of the works of the masters given at the average piano recital are ar below what they should be. Oc casionally, in a slow movement, the planist may give himself up to the spirit of the composition, and prove to the thoughtful listener that music can be something else than a display of digital dexterity. As a rule, however, the performance is devoid of all true feeling, owing to the fact that the artist has played the work over and over in a frantic effort to memorize it, and has lost all capacity for interpreting the spirit of the

We onghe to "false the ball by the born" and check the tradency row made over-developing the tradency row and the second of the

for each ossess, with a fresh program for each ossess, with a fresh possible to hear a wide range of The average contert paints that a visit arange of the average contert paints has a very bind respective, and there is more bank as a very bind respective, on a single program to carry bind through an If only we could size the program to carry bind through an account.

continuous could pld correlves of this makerstense to memory-through many things has been considered to the continuous continuous

Our of the strangest things in human experience in it is the way in a first had streng repeture as on fourther in a first part of their adverse repeture as on fourther in the first part of the



How Chopin Played

As Told by Liszt, Schumann, Mendelssohn and Other Contemporaries

Compiled by DAVID J. SANFORD

Two pionistic art of Chonin was in its day so revolutionary that in many quarters he was constantly victimized by the harsh and unjust words of unenlightened critics who were never done making an exhibition of their nescience. In fact, even Debussy and Strauss in our own day have not been more vigorously assailed than was Chopin. Here and there arose men with real artistic vision who could discriminate the difference between the man who destroys conventionalities for new principle of



CHOPIN PLAYING. a Reputiful Monument is one of the Public Parks of Puris.

beauty and one who merely fails to obey canons of good taste because of indolence. Among those who Liext, Mendelssohn and Schumann, Chopin's art and methods are the most individual of all the com posers. To play his compositions properly one should know something of the methods he employed which to depict any form of musical interpretation the following will be very profitable to students who LISZT ON CHOPIN'S ART.

In his Life of Chotis, written originally in French, Franz Liszt has given some valuable hints upon Chopin's interpretative skill. The following is a somewhat free but at the same time authentic French is so evanescent that literal translation be-

"The most eminent minds in Paris frequently met bound to fulfil the common laws of hospitality but

is obliged to relinquish all thought of himself, to devote all his powers to promote the enjoyment of his overte. He knew how to place his visitors at once at case, making them masters of everything and placing everything at their disposal. His apart ment was only lighted by some wax candles, grouped liked for their slightly veiled, yet silvery sonorous ness and easy touch permitting him to elicit tones which one might think proceeded from one of those hormonicas of which romantic Germany has preserved the monopoly and which were so ingeniously constructed by its ancient masters, by the union of crystal and water. As the corners of the room were teft in obscurity all idea of limit was lost, so that there seemed no boundary save the darkness of space. Some tall piece of furniture, with its white space. Some tan piece of turniture, with its white cover, would reveal itself in the dim light in indiscover, woman reveal steen in use dim agest in indis-tinct form, raising itself like a specter to listen to the sounds which evoked it. The hight concentrated around the piano, and falling on the floor glided on around the punto, and taking on the soor gibbe on like a spreading wave until it mingled with the broken flashes from the fire, from which colored nlumes rose and fell like fitful gnomes, attracted there by mystic incantations in their own tongue. there by mystic incuminators in the order of several men of brilliant renown were grouped in the luminous zone immediately around the piano.

A MEMORABLE GROUP

Heine, saddest of humorists, Estened with the interest of a fellow countryman to the narrations made him by Chopin. At a glance, a word, a tone. Chopin and Heine understood each other. musician replied to the questions marmored in his car by the poet, giving in tones the most surprising revelations. Buried in an armchair sat Madame Sand, curiously attentive, gracefully subdued. Endowed with that rare faculty only given to a few elect, of recognizing the beautiful under whatever form of nature or of art it may assume, she listened with the whole force of her ardent genius. Her energetic personality and electric genius inspired the frail and delicate organism with an intensity which consumed him as a wine too spirituous shatconsonned with 28 a wine too spirituous faint-ters the fragile vase. Through his peculiar style of performance Chopin imparted this constant rocking with the most fascinating effect; thus making the melody undulate to and fro, like a skiff driven on over the bosom of tossing waves. This manner of execution, which set the seal so peculiar upon his own style of playing, was at first indicated by the tempo rabute affected to his writings. This is a tempo agitated, broken, interrupted; a movement flexible, yet at the same time abrupt, languishing and vascillating as the flame under the fluctuating breath by which it was agitated. In his later produc-tions we no longer find this mark. He was convinced that if the performer understood them he would divine this rule of irregularity. All his compositions should be played with this accentrated swaying and balancing. It is difficult for those who have not frequently heard him play to catch the secret of their proper execution. He seemed desirous of imparting this style to his numerous pupils. the facility with which they understand everything relating to poetry or feeling; an innate, intuitive lowing all the fluctuations of his depths of aerial and spiritual blue."

SCHUMANN DESCRIBES CHOPIN'S PLAYING

Robert Schmmann was one of the keenest admirers of the art of Frederic Chopin, He was particularly moved by his pranoforte playing.

his historically famous magazine, the "Neue Zeltschrift für Musik," he wrote, "Imagine an acolun harn necessard of all the scales, and these made to sibrate altogether by an artist's hand with every bind of fantastic embellishment, but in such manner that a fundamental bass note and a softly singing upper part were always audible, and one has a fairly good idea of Chepin's playing. No wonder self, and therefore let us mention, in the first place, the A flat Etude-more a poem than a study. I would be a mistake to imagine that he allows all the small notes to be distinctly heard; one was aware, rather, of the undulation of the A flat major chord, strengthened afresh here and there by the use of the pedal, but one was always sensible through the harmonies of the wonderful melody of the big notes, and about the middle of the piece a tenor part was heard distinctly from the chords. When the piece terminated one felt as though, but half awake, one would like to scize a beautiful picture seen in a dream. It was impossible to say much and praise was unutterable. He went on to the second in the book in F minor, another which leaves an unforgetable impression of his originality so seductive, so dreamy, so soft-something like the singing of a child in its sleep."

MENDELSSOHN'S TEMPERED PRAISE. In 1834 Mendelssohn wrote the following to his

"As a planist Choole is now one of the very first He produces new effects like Paganini on his violin, and accomplishes wonderful passages his violin, and accomplishes wonderful passages, such as no one could formerly have thought practicable. Hiller, too, is an admirable player-vigorous and yet playful. Both, however, rather toil in the Parishian spassnood stude too often losing sight of time and sobriety and of true music. I, again, do perhaps too little; thus we all three mutually learn something and improve each other, while I feel rather like a schoolmaster, and they a little like wirlifores or incroyabler."

Later Mendelssohn wrote to his family: Chopin has enchanted me airesh. There is something so thoroughly original in his pianoforte play-

ing, and at the same time so masterly, that he may called a most perfect virtuoso." The next Heine, who was devoted to Chopin made a rather odd appreciation of his position in the pianistic world. He called "Thalberg a king,



Liszt a prophet, Chopin a poet, Herz an advocate, Kalkbrenner a minstrel, Mmc. Pleyel a sibyl, and Dochler a pianist" Stephen Heller said of Chopin's playing

"It was a wonderful sight to see Chopin's small hands expand and cover a third of the keyboard.

Letters from Wide-awake ETUDE Readers

Even and then we recribe a letter from some touter which we libits describe to be possed on to the thousands of Eventy Friends Refer to be unlessed and not the thousands. We are always about the eventue bought, practical letters you always about the eventue bought, practical letters you always and that eventue bought, practical letters are always and the eventue to the present and the present and that each correspondence architecture, architectur

INDIVIDUALITY IN PLAYING.

To the Editor of THE ETUDE:

In the April (1912) number of THE ETUBE I read the article written by Mr. Harold Bauer with great interest. This article should be the means of mak ing others that read it begin to think, as it did myself. I have sent you the result of this thinking you can place whatever value on these thoughts

you think they deserve. My attention was attracted by his stating that each single part or voice possesses its individuality and when the voices are played together neither of the voices should lose its individuality, but united make a complete ensemble. He does not give any advice as to the means by which this can be accomplished, but suggests that we should listen to other instruments playing together. This, I am sure, will not enable anybody to do it on the piano. I admit it is very valuable to listen to a string quartette, because you have each voice played by cult to secure an ensemble equal to that which should be possible with a single individual con-trolling all of the voices. This could only be done on one instrument, the piano, and the individual performer must possess the means by which it is possible to control the individuality of each voice separately and still when combined will be a perfect unit. There is only one way in which it is possible, and that is by the application of scientific management to all parts of the human mechanism evolved; if this be in his possession the pianist would be able to meet all the requirements demanded by the composition to make it intelligent. The piano cannot give the tone color of the violin, viola or 'cello. The piano possesses tone opalities individually belonging to itself; the pianist

should be capable of producing in each single voice all discriminations of tone demanded equal to that of each of the players with their different instruments, and when all the voices are combined each should possess its own individuality and together make a complete ensemble satisfactory to the conscions brain To me there is no single musical instrument equal

to the piano in its completeness or on which one is able to give as satisfactory a rendition of a polyphonic composition. I have expressed these thoughts for consideration to all interested in art-I have had the opportunity during the last few secured to imagine they were producing great tone, but to me it represented nothing more than noise, and not tone. The piano has tone that is beautiful within itself if you possess the means by which it can be produced. The piano does not need to be

JUSTICE FOR MUSIC TEACHERS.

To the Editor of Tuo Error: In an old issue of Tun Error (March, 1909) I had that you have discussed the handicaps which come cultural development is necessary as a lanckground for their musical studies. No audottions music student can afford a hiatus of four years in her lessons, yet few

girls have strength for any considerable amount of practice when the school day is ended. You suggest the only practical solution to the pro-Let the music student who desires to finish high school be given credits, upon her rousic teacher's report and recommendation, for the musical work which she performs during her high school years, just as she

would be given credits for any study included in the school curriculum. Nor is this the Utopian dream that one might consider it. In this small Oregon town our progressive superin-tendent has adopted the idea. The first of my pupils to benefit by this liberal educational theory graduated

from school a year ago, receiving six credits for her music to complete the total number required by the school board. Early last April she gave a recital involving considerable taste and some virtuosity, which she could not have acquired in this time had she been obliged to conform to the usual rigid requirements of

high school. A difficulty which must arise in regard to the artistic value of any student's masical work can at present only he safeguarded by the discretion of the superintendent Ultimately this will be met through the realization of another Utopian dream—the certificating of music

teachers who are qualified to teach, FRANCIS STRITTEL BURKE

A PLEA FOR THE GUITAR. To the Editor of THE ETUER:

In regard to a critical article in THE ETTHE (May, 1910), by Oscar Hatch Hawley, in which he says "Per-sonally, the writer does not believe in having very much to do with young people who want to learn the banjo or mandolin or guitar," I wish to put in a plea for the guitar, and state a few facts in regard to the attitude the suzzters of music took toward the

Mauro Giuliani, the most renowned of Italian guitarists, and one of the greatest, if not the greatest, guitar virtuoso the world has ever known, was born in Bologna, Isaly, about 1780, and lived in Vienna from 1807 to 1821. "In Vienna, Giuliani met and formed a warm attachment with many of the leadtormed a warm attachment with many of the lead-ing musicians of the city, who held him in highest exteem and admiration." He was for many years the intimate friend and companion of Johann N. Hum-mel, Ignaz Moscheles, Aston Dishelli, J. Mayszeler and Haydn. "His eathusiasm and devotion to the guitar was the means of bringing it to the notice of the above-mentioned celebrities, who were no only entranced by its beanty, under the hands of such a master, but who seriously studied the instrument, and severally composed and published pieces "With the assistance of Mosebeles and Hummel

Ginliani commenced to compose duets for the guitar and pinneforte, and his productions for these instruments, which were frequently performed publicly in company with one or other of the artists mentioned. company with one of other of a very high degree. His increased his popularity to a very high degree. His own skill and powerful execution upon the guitar also brought the instrument most favorably to the notice of Beethoven and Spohr. Guliani was regarded with distinguished favor by them." Hummel specially composed his Op. 62, Op. 63 and Op. 66 which are grand serenaces for piano, guitar, violen, finte and 'cello, or, instead of the two latter instruments. elarionet and hassoon; also, his Op. 74, "The Sontnel of Choron," for voice, with accompaniments of piano, guitar, violin and 'cello, which were played in all the important cities of Germany, with the

Beethoven said of the guitar: "The guitar is a miniature orchestra in itself."—"I love the guitar for its harmony, and it is my constant companion in

Berlioz played the guitar. It was, in fact, the Burlioz played the guitar. We was, in fact, the only instrument, except the flate, Berlioz did play Buch, Haydn, Schubert, Weber, played the guitar performer on the guntar as well, and all, except two of his compositions which are authentic and published of his composed has been been guitar it; a well-known fuet that he composed his airs first for guitar afterward transcribing them for the violin to

if his taney. Friends of Weber have said that they heard every air from "Der Freischutz" emerge from his guitar while he was engaged in composing that work Rossini has a part for guitar in the score of "The

ETHEL LUCIETTA ORGANI.

Bright Ideas in a Nutshell

00000 SCALES IN DOUBLE THIRDS seen Double

with case.

0 · · · · · ·

Third

Scales.

Piece

Ready.

Give a

to be sadly neglected by many teachers It was my good lack to "see through them" at an early stage in professional career. I mean just what I say—"see through them"—for there seems to be a kind of knack in getting them. Once seriormed this experiment with a certain pupil. There was a piece at which he halked for weeks. Finally I came to the conclusion that his muscles were not strong enough and elastic enough to play it. In other words, his hand was not powerful enough or stretched enough to play the piece. I gave him double third scales for a few weeks and he was able to execute the most difficult passages

RETURED TEACHER.

WHENEVER I SELECTED A PIECE Having the for a pupil I invariably did the thinking in advance so that there was no time lost in fambling over catalogues during the lesson period. At the same time I made mp my mind what the piece to follow would be, so that I really selected two pieces at one time. I found this a much better plan than "having a run on a piece," as some teachers do when on a give the same piece running to a dozen ETTING ADMINISTRA

ONE OF MY PUPILS never seemed to

take any interest in her work. After Dog a Bad making many investigations, I discovered Name that nearly every member of her home circle had taken it upon themselves to assure the girl that she had no musical talent and was also too lazy to practice. They did this I was told to "keep her from getting conceited." I remembered the old saying about giving a dog a bad name. I persuaded the pupil's relatives to change their attitude and give the girl some positive help. She improved from that time on.

Keep the Hands Mobile

I AM TOLD that if actors do not exercise the muscles of their faces daily they become hard and refuse to make the somewhat exaggerated changes which are necessary to make their facial expressions conspicuous on the stage. Consequently they exercise their facial muscles in ordipary conversation. Later I found that a great many players were accustomed to exercising the muscles of the hand even when they were not practicing. That is, they would exercise them in an inconspictions manner when riding on a car. walking in the street or reading a book A few days convinced me that this is a most beneficial kind of auxiliary practice

Exaggerate Accente

FOR A LONG TIME I wondered wity the playing of many of my pupils lacked rhythmic character. Then I decided that it was due to lack of sufficient accounts tion. I tried a plan of having my pupils exaggerate all the accents. At first this u as disappointing, as it made their playing "humpy" or irregular. Gradually however, the exaggerations became subdued, and a nice sense of accontation remained. The flabbiness and lack of a kind of "musical vertebrae" which had been noted before, disappeared.



e vary interesting pinkers of the file and work of the summing the composer, technically. The new particular composer, technically and the Trutt Di by Leederbrity in sektowitchment of the Trutt Di by Leederbrity in sektowitchment of the property of Lieferst Mastenau, containing the master's per-tit is gratifying to note that Trief, Leichenbrity in-bern an admirer and supporter of Tang Errors. The res is the hirth portrait of the fainous tractics.] Occupying a unique position in the musical world

Brahms, Czerny, Henselt, Johann Strauss, Ole Bull, Josehim and many other great musicians who have passed on, and at the same time having acquired the reputation as the teacher of more celebrated pianists than any other living master, one cannot help surround ing Professor Leschetizky with a kind of nebulæ of celebrity which one usually pictures around the im-mortal masters of the past. Nevertheless, I found Professor Lescheticky on the day of this particular interview as alert mentally and physically as a man of

forty, or one-half of the age of the venerable teacher. His comfortable villa in the brantiful cottage district of Vienna is crowded with mementos, souvenirs and gifts received during his brilliant career as a concert player, director, composer and teacher. Many are photographs of men and women famous both in literature and in art, each portrait inscribed with warm words of appreciation of Leschetzky as a friend, a

parton or as a teacher.

His entire life has been one of interesting events, and as he recounts it these events take on a new and pleturesque importance. Born at Lancut in Austrian Poland, June 22, 1830, he had the good fortune to be brought up under the direction of a father who was one of the leading teachers of Vienna. Czerny, whose Austrian pupit, Franz Liszt, had already attracted wide attention, was the great master of the Austrian Canital and naturally the young Leschetizky came under his instruction. At the age of lifteen he had completed his studies with Czerny, but he continued to spend his Sunday afternoons at the master's home playing for him, Czerny had been a pupil of Beethoven, and no one was more familiar with the compositions of the great musical giant who died three years before the birth of Leschetizky. Czerny was greatly interested in the manner in which Leschetizky played Beethoven, and it is said that the youth was then recognized as a born interpreter of Becthoven. The boy was very food of the works of Schumann and even dared to play them for Czerny, despite the fact that the famous teacher had said that they were "the works of a form. In the end, however, Czerny tolerated his pupil's

with some of the Schumann pieces. Simon Sechier, the well-known theorist, was Lesche-tisky's teacher in composition. Sechier deplored the

LESCHETIZKY AND RUBINSTEIN

After several successful tours as a pinnist, Lesche-tiske settled in St, Petersburg in 1852, and remained there nearly twenty-seven years. His natural versa time sang under his magic hiron, It was in this

Associated with Rubinstein, Julius Schulhoff and Haberbier, he founded the conservatory at St Petersburg. He and Rubinstein lived together and were the best of comrades. It was notheric to note Leschetizky's expression of loneliness as he said: "Als. Rubinstein! He and I knew each other. Since his death there has been no one to take his place. In a world full of people I still feel isolated when I think of his companionship." Then Leschetizky rethink of his companionship." Then Leschetizky re-lated an anecdote of Rubinstein which illustrates the delightful callantry is compliment which always evices



LESCHITTERNY'S LATEST POSTBAIT AND AUTOCRAPH

"Rubinstein had once arranged to play the Bee-thoven E flat Major Concerto. I realized that it would be a great treat, but I was also confronted with the fact that I was suffering so terribly from an attack tion was too great, however, and I managed in some way to get to the concert hall. At the end of the con-cert I went up to congratulate Rubinstein. He knew how seriously II) I had been and seemed surprised at my being present. I told him that it was worth while to go any distance to hear him play. He answered by saying. 'Not when I have played as I have to-day-like a swine.' I replied, 'But when you play like a swine, it is better than the best efforts of any other

"The last time that Rubinstein visited Vienna, a soirie was arranged for which tickets were issued Everyone seemed glad to pay four dollars for the privilege of hearing the immortal Russian virtuoso A great many of my pupils were there and among the well-known musicians who attended were Rosenthal, Wilhelmi, Granfeld, and Broll. A bast of Rubinstein was placed in a prominent place in the room and almost buried in flowers. All of the many charming ladies present were dressed in white, and the effect of the whole scene was very beautiful, so beautiful indeed that Rubinstein himself was evidently ('Nicht krank, nur augst'). as naïve in his nervousness as a student at his first

"As the evening went on, the enthusiasm became stronger and stronger, and Rubinstein finally agreed was never in a better mood. At the end, the exsuch occasions. Rubinstein put them all away with the remark that if any one of them had played as many false notes as he had played he would not blame me if I threw the pupil out of the window,"

Leschetisky was visibly affected by the reminiscences of his dear friend. He remarked that he thought that the greatest interpretative artist the world had known since the death of Rubinstein was possibly Pablo Casals, the famous Spanish 'cellist. Of pianists (nor including his own pupils), he is said to have remarked that Eugen d'Albert is probably the greatest as Schumann. He praises Emil Sauer for having great fire and a keen appreciation of dynamics.

LESCHETIZKY ON MODERN COMPOSERS. Leschetirky's opinions upon the works of some of

the modern composers are interesting as they are those of a man thoroughly abreast with the times, but one who has had fourscore years of experience. speaking of some modern works he said: Opinions upon all contemporary works un

course, be personal, and no one should abide by the opinions of one man, I can only say how they seem to me. The Stramss Rosenhavdier, for instance, always reminds me of the old French proverb 'Much noise about an omelette,' When it rives to its lest it When it rises to its best it reaches the high comic opera standard set by Johann Strauss, but certainly goes no higher. Debussy's Pelléus and Mélisunde has much poetic ardor, but is not unmarred by monotony and tediousness. Because a creator has produced one beautiful thing does not by any means indicate that his other things will be beautiful. Rostand's Cyrono de Bergerge was extremely delightful, but I fail to see great interest in nposer-greater than the present generation realizes Indeed, he seems greater to me than Richard Strauss Huber, Reger and others about whom a great deal is written in these days."

SOME LESCHETIZKY TEACHING IDEAS. "How many times have I been obliged to repudiate

that inevitable word method! Every teacher has a method, but the good ones have a method for each Of course, the very habit of thought, habits of discipline, habits of thoroughness, etc., might he said to make a method, but these are things which must be developed in the man himself. The teachers must be developed in the man himsert. The trackers who prepare pupils for my classes have a certain routine which serves to give the pupils a technical foundation. This is a kind of preparatory method. but can represent but a fraction of the number of ideas which any teacher with a large circle of pupils must employ. A good foundation is, however, of the

"Early in my work as a teacher, my attention was drawn to the marvelous Roman bridges that are still in use after one or even two thousand years of existence. Indeed it has happened that the very stream the bridge was to have spanned has turned its course so that it no longer exists, but leaves as a monument, the wonderful art of the Roman builders. The Roman bridges are all curved, but the modern bridges are for the most part straight in construction. It is sary to renew them very frequently, but the Roman bridges with their arches endure through the ages Experimenting with the band I found that under most of the conditions which govern piano playing the fingers can move with much greater freedom At the same time the arch construction gives the hand a kind of strength it could not otherwise possess. It tion of the hand is the most desirable

THE VALUE OF QUICK MOVEMENTS.

"Another apparently insignificant incident led the "Another apparently insignmean metoons way to another observation which has a vital impolway to another observation which has a vital impos-tance in the technic of plain oplaying. The key in the lock of a large chest in my room refused to yield to my hest efforts to turn it. I sent for a servant, and a strujk-ko-king pensant boy responded. I was dis-appointed at I knew that my own hands were better developed than those of the boy's. The latter, however, with a very quick turn of the wrist moved the key around and the chest flew open. This made clear to me that the sudden turn contained more power than the force applied slowly with all the muscles exerted The application of the principle to piano playing was very clear, and any tyro in school may experiment in

understanding and application of the pedal? It might

almost be said that one-third of pianoforte technic lies under the foot. To employ it in such a way that each chord affected by it sounds clear and distinct without including the adjoining chords unless they are of the same harmony is a very difficult matter. accomplished in most instances by pressing down the damper pedal before the chord is sounded, and releasing it immediately afterward in a manner which is sometime called syncopated. The zealous student will experiment with the pedal continuously as some of the most beautiful tonal effects come in this way It is the musician's palette upon which he mixes his colors. It must not be alsesed, however, and should not be employed to sustain tones which may be better sustained by the fingers. Caerny used to say that the pedal was only for dumb people, and claimed that he could play Bach Fugues for the piano entirely without the pedal and at the same time sustain every tone."

STUDENTS TRY TO DO TOO MUCH.

"Students cover entirely too much ground in their practice work. It is better to take a much smaller section and practice on that section. In fact, it is not a bad idea to take one-half of a measure and play that until it is thoroughly digested. Consider every possible technical and artistic point. Play in exact rhythm and time. Then take the second half of that measure and proceed in the same manner. Follow this with the first half of the next succeeding measure taking great care that each little section is smoothly joined. It may take you two or three hours to go through a few pages in this way, but in the end you will have accomplished more that you could possibly have done by spending the same time racing through different spieces. In the end play the piece as a whole very slowly and carefully, endeavoring to see if any errors have been made. Stumbling through a half a dozen pieces for six or eight hours a day will never make an artist. Better practice two hours and practice "The middle finger of the hand is possibly the

strongest finger of all. A note struck by the middle finger seems to result in an intensification of the vibrations of the wires of the piano. It seems difficult to produce a similar effect with any other finger. thumb is the dumbest of all the fingers as it so short, weak and fleshy. Great core must be taken to develop the index finger as it is none too strong and is so constantly employed. Indeed, in melody-playing one most experiment with the different fingers so that the fingers best adapted to particular notes may be discovered. Leschetizky's pupils declare that when they take a piece to him the second time the fargering pedaling and marks of interpretation will all be changed His idea is to induce the pupil to see how many different ideas can be brought to bear upon one piece. In fact, he will often play the same piece in several different ways in order to illustrate this same point. And how well he plays! His tones, at one time crisp and clear, at another time can melt in liquid dreaminess or storm through sonorous chords, or flash into delicate brilliancy. All seems to be done with the greatest imaginable case and finish, a finish few can ever hope to attain. During the several years I have had the privilege of hearing him teach, I have never heard a young papil with so much brilliancy of execution and so much virility, and he has had many big "talents" in his class. His nature is so versatile that he can render all styles of music, so that one who has heard him often thinks that he is best in this, then best in that, and so on. The best of all is the simplicity of his art. He has

SIMPLICITY ESSENTIAL IN ART.

"Who can conceive of tart without simplicity? Even in the most complicated passages there must be no suggestion of labored study. As long as a piece is an effort it is unfinished. It must not only be played in such a manner that there is no visible struovie for mastery upon the part of the performer, but it must he so clear that it may be comprehended and appreand at the same time have the proper reverence for the master to be interpreted? There should be much

"After studying a piece it is a good plan to lay it aside for a while and then go at it again. I do this that I have an entirely different view of them. thosen, the greatest of modern masters, reflected long

upon all of his compositions before he permitted them to be published. Perhaps that is the reason why so many of them are genuine masterpieces. At one time they seemed very complicated indeed, but with the complications one finds in our modern music Beethoven seems beautifully simple. Let us hope that two bundred years from now the love for Beethoven will not have been marred by the intrusions of the so-called

Study with Leschetizky has been expensive since he has had his great reputation. He receives twelve dollars an hour for each lesson, and gives no halfhour lessons. He rarely gives more than three or four lessons a day, often only two, as he claims that the strain is so great that he can not endure more. Nevertheless, he had vitality enough to rise at three in the morning, to play over the score of the Strauss Rosenborolier, when it first appeared.

RUBINSTEIN'S BITTER VALEDICTORY

It is well known that the greatest disappointment of Rubinstein's life was his failure to achieve success as a composer. Although showered with honors and crowned with fame as an executive artist, as no one of his day save Lisat, it was as nothing in his eyes in comparison to this frustration of his hopes. A heretofore unpublished letter, written to his musical editor in Leipzig, has recently been discovered in which his disappointment is frankly acknowledged. Though strongly pessimistic it is a human document of no small significance, and as such will undoubtedly appeal to the interest of "My whole artistic career has resulted in the

most utter disappointment, and I sing with King Solomon, 'Vanity of vanities, all is vanity.' What in my life I have made of the utmost imp the object towards which I have directed all my ability and hope-sny composition, is a complete failure. People will not accept me as a composer neither the artists (from whom I have always hoped the most), nor the prblic (whom I am more inclined to forgive), and yet I have so much of human weakness in me that I cannot but think that both are wrong, and that I myself am the cause of the misfortune because I have always kept aloof from party spirit and have never besitated to say frankly what pleased or displeased me in music; above all because I have forced myself so little as a composer on the attention of men. Believe me, however paradoxical it many seem, the only way is to tell them that one is God: they crucify one for it, but in the end they believe it. Mahomet had to tell the people that he was the prophet; Wagner, that he was the savior of art, etc. The philosophical or ironical vein that I have always had has pre served me from anything of the kind, but not for my own good I can see. Now, if the mountain does not come to me I swear that I will not go to the mountain. My whole existence is ridiculous. May God forgive my parents; I cannot forgive them, for here what is ridiculous becomes deeply tragic—judge for yourself. The Jews call me a Christian, the Christians call me a Jew; the Russians say that I am a German, the Germans cay I am a Russian; the classicists call me a musician of the future, the modern musicians call me a classicist, etc. Do you know another such personality? I do not. Even what I am doing or present is nonsense; for I, who am firmly convinced that the art of music is dead, that nowadays we cannot find eight measures written that are worth so much as a single penny, and that even executive art for voice or instrument (whatever it be) does not art for voice or marument (wintever it se) does not reach to the shoestraigs of the earlier art—spend my entire time in instructing young people in composition and execution, while I know that I shall have my

for my pame. Now from all this you can well imagine in what an ironical light my approaching so-called jubilee an ironical legat my approximing so-cause jumbles celebration appears to me. And so I await with mypatience the end of my existence, since I must look patience (see end or my cassitute, Share I bunk look on myself as a living lie (this I say along)—in silence, I say to myself that I am the living truth in contrast to the universal lie; both are, however,

nally superfluous)
"Farewell, my dear Herr Senff, destroy this letter and think kindly, as you have thus far, of your na-ANTON RUSSINSTEIN

A LESSON FROM ÆSOP.

BY EDWARD ELLSWORTH HIPSPITS

The writer would be just about as quick as any-one to reseat being told he is as slow as a tortosse. And yet, as sure as there is a moral in the Æsop fable of "The Hare and the Tortoise," there will be very ratisfactory results to the one who models his practice after the gait of our much-souped friend. And there is such clear reason for this that it is strange that so many of us are so slow to feel the pricks of common sense, to rub our musical to shake off our drowsiness and wake up to the fact that pride in the rapidity with which can clamber over the keys is, after all, a questionable medium to finished execution.

Let us suppose that in playing a study, our haste has led us to sound twelve wrong notes—a very low estimate for a composition of any length, as practiced by the average student. Every time one of these wrong notes was played, one set of musof these wrong notes was prayed, one set or more cles failed to be exercised in performing their work another set started in a habit of doing something they should not do, and the brain was weakened in its functions, by an act of insecurate thinking Before we can get back to our first estate and be ready to make any advancement in our execution, we have before us the plain necessity of correcting these evils. And time is too precious to be consumed in eliminating mistakes, which need never

have been made,

When reading an article by that masterful orga ist, Eugene E. Thayer, the writer was particularly impressed with the necessity of slow practice. Impressed with the necessity of slow practice. Though he had known all the Bach Fugues for years and was considered particularly strong in their execution and interpretation, Mr. Thayer stated that, at the time of his writing—near the close of a long professional career-it was his cus tem to practice a Bach Pugue fifteen times through taking a sixteenth note at the rate of speed which taking a saxteems more at the rate of speed which a quarter note should have. Then he would play it once at its proper tempo. Throughout all this if once at its proper tempo, amongsion on this slow practice his mind was centered on executing show practice his mind was centered on executing every detail in the most perfect manner possible. Is it any wonder that, when the time came for the performance of one of these masterpieces, he the performance or one or entire masterpieces, ne had it so assimilated that he could give it an author-

Where we so often fail in our slow practice is in where we so visit in a slovenly manner. The mind should be kept alert for the slightest shortcoming in technique or tone. While there is time to devote to such thought, there should be the atmost care in keeping the hands, arms and body in the most easy and natural position so that the in the most vary and natural position so that inmuscus may act overy and without the teast rec-ing of cramp or restraint about them.

Do not let slow practice become a matter of

mere note playing. Listen attentively for tone mere more property and accounted to that every note quality, tend has enough anend so that every mor-and chord will be clearly in mind before time for their execution; observe every mark of expression and note that the intended effect is apparent in your rendering; in fact, let no detail of the printed page or of your technical execution of the same escape your attention; and you will be surprised at the amount of interest and pleasure which can be derived from this very slow practice Many little details, which ordinarily escape one's attention, will take on an added meaning; while your music will give added pleasure both to yourself and your

To master a difficult rapid passage, follow Mr. Thayer's precedent of selecting a rate of speed not more than one-fourth that at which the finished more tuan one-fourth that at which the finance piece is to be everused. All lingers, when not in a country to the least the state of the least the latest as each is required, let it drop with the quicket buseible stroke, using only the strength of the pus-one struke, using only the strength or begger muscles to bring it down. This develops hager muscles to bring it down. This develop-rapidity of muscle action, under perfect control. After going through the passage, in this manner several times, try is several times, try it once at a faster speed, to note improvement. difficulties will soon disappear. Then repeat the operation, and

Or all the liberal arts, music has the greatest in fluence ever the pressons, and it is that to which the business are the pursions, and it is that to which to Registator ought to give his greatest encouragement.

Gallery of Celebrated Musicians World Famous Violinists





Rodolphe Kreutzer



Pritz Kreisler



Efram Zimbalist



Ottakar T. Sévéik



Ferdinand David

The ETWO Gallery of Maried Colchride has been centioned for forty months, during which time two handred and long portrait beganning of the world a most distinguished matter of must leave specured. Nationally, the series must be discontinued aboutly for like of mentical. However, where we unfinely mattern is available we shall greened another sense. In the measuries, we shall give occasionally a short series upon position at the piano will be received with even more interest than the College. The ETWO Like specured to publish confer feature action which we confidently expect.

FRITZ KREISLER.

(Kryse'-ler.) KRUSLER was born in Vienna, February 2, 1875. He first appeared in public when seven years old. As a rule students are not admitted to the Vienna Conservatory until fourteen b.4 as a concession to his genius he was admitted when seven. His teachers at Vienna were Hellmesberger and Auber. He also studied at the Paris Conservatory under Massart (violin) and Délibes (theory). He won the greatest distinctions at both conservatories, and after a few years' further study, visited America with Moritz Rosenthal in 1889. Then for some years he gave up his musical career; he studied medicine in Vienna, art in Paris, and finally passed a stiff army examination and became an officer of Uhlands. On resuming his violin con-cert career he made his dibut in Berlin with startling success in 1899. Again he came to America, and won even higher praise here than at home. His London debut in 1901 won a further confirmation of the American verdict, and from that time he has advanced steadily in the estimation of all competent musicians. He has rapidly come to be considered as the foremost of the younger violinists, as he not only possesses unlimited technique, but is also a musician in the broadest sense of the word. Many of his arrange-ments, notably that of Dvorak's Humoreske, are freely used by violinists, though he has done little original composition.

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RODOLPHE KREUTZER

(Kroitzer.) KRIUTZER was born at Versailles, France, November 16, 1766, and died at Geneva, June 6, 1831. He studied the violin with Stamitz, but owed more to his own natural ability. At the age of sixteen, through the favor of Marie Antoinette, he played first violin in the Chapelle de Roi, and later became a member of the orchestra at the Theatre Italien, where his first opera, Jeanne d'Are, was pro-duced. During the Revolution he was frequently called upon to compose oferns de rirconstance, which he did with credit. His friendship with Beethoven dates presumably from his visit to Vienna in 1798, but it was seven years later when Beethoven dedicated to him the famous "Kreutzer" sonata, for violin and piano. Kreutzer was professor of violin at the Paris Conservatoire from its foundation in 1795, and after he returned to Paris from Vienna, he and Baillot drew up the famous Methode de Violon. His educational work was of the greatest importance, and the Kreutzer Studies are universally recognized as invaluable. He held distinguished posts both under the First Consul and under Louis XVIII, and came chief conductor at the Academic from 1817 to 1824. A broken arm com-His compositions included many operat, and also orchestral music, besides works for his chosen instrument.

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MISCHA ELMAN. Etman was born at Talnot, Russia, Janmary 21, 1891. He studied at the Royal Music School in Odessa under Fiedelman, first appearing in public in 1899. Professor Leopold Auer was a member of the audience, and at his suggestion Elman went eventually to St. Petersburg in 1901. He came under the personal supervision of Auer and made immediate progress. Elman's début was made in Berlin, 19.14, and his success was immediate, bringing many engagements all over Germany. The following year he appeared in London, and the success he had already achieved in Germany was repeated in England. His first tour of America took place in 1908, and American audiences at once endorsed the opinions of Europe. Few musicians have achieved so fine a reputation at such an early age, and there appears to be little doubt that Elman's future career will be as successful as that of his prodigy days. At first his style of playing naturally showed the influence of his brillians tenches, but latterly he has developed a style of his own which marks him out as en artist of great individual attainments. His repertory includes all the great violin concertos and solos. The violin which Mischa Elman used as a boy was a small Nocolas Amsti; latterly, however, he has used a Stradivarius, dated 1727. This instrument is in a fine state of preservation.

(The Rivale Gathers)

FERDINAND DAVID (Dah'-wred)

David was born at Hamburg, June 19, 1810, and died suddenly while on mountain excursion near Klosters. July 18, 1873. He studied two years (1823-4) under Spohr and Hauptmann which he afterwards became so closely lin (1827-8), and first became ac-quainted with Mendelssohn. He spent delssohn became conductor of the Gewandhaus concerts in 1836, David was appointed concertmeister, a position he retained until his death was also appointed violin professor under Mendelssohn when the Conser-vatory was founded in 1843. His educational influence was great, the two pupils being Joachim and Wilhelmj-David composed five concertos and a number of other works for the violin, besides two symphonies and an opera. The Violis School contains much in-

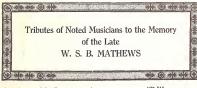
OTTOKAR SEVCIK.

(Safe'-chik.) Savets was born March 22, 1852, at Horazdowitz, Bohemia. He studied Anton Bennewitz at the Conservatory ually achieved some success in Russia, which led to his being appointed vio-lin professor at the Imperial Music School in Kiev, 1875. He remained there until 1892, when he accepted an Bennewitz, who was now principal of as chief violin professor. Good back attended him by providing for him a brilliant pupil in the person of Kubelik, but any lingering suspicion that Seveik owed his success entirely to this circumstance was dispelled by the publifor Beginners, and by the success of Kocian, Marie Hall and other pupils hardly less noted than Kubelik His principal success has been in developing the technique of the violin, which

EFRAM ZIMBALIST

ZIMBALIST Was born at Rostoff-on-Don in 1893, and commenced to play the violin at the age of seven. After playing in his father's orchestra, he entered the St. Petersbarg Conservatory, where he remained for six years lory, where the control of the teacher of Mischa Elman and Kathleen Parlow, At the conclusion of his studies he At the conclusion of his studies ne won a prize of 1200 roubles and a gold medal presented by the Russian Government. On this occasion his diploma was endorsed "Incomparable." made his debut with the Brethoven Saal in Berlin with the Berlin Philharmonic Orchestra His success was so great that he was almost immediately given a hearing at the Queen's Hall in London under Artmer Albanca, bater with the London Symphony un-Nikisch, and der Dr. Hans Richter. His success der Dr. Hans kiehter. His success was immediate, not only in England and Germany, but also in France and and Germany, but also in France and Russia. Zimbalist made his American début in Boston, October 27, 1911, and has not failed to win as much admiration here as elsewhere. There can be little doubt that Zimbalist is destined to be one of the world's great violinists, as he not only possesses complete technical equipment and sound musicianship, but he also possesses that magnetic quality known as "perwhich plays so large a Wherever he has appeared so far he has won immediate success

ine.



In the last issue of THE ETUNE we gave a short biography of the late W. S. B. Mathews. Limited time prevented our giving sufficient space to the work of the famous educator who has done so much to lighten the burden of thousands of teachers and pupils in America, Mr. Mathews had been engaged in conducting a series of correspondence courses for the Columbian Conservatory at Dallas, Texas. He had been in excellent health for a man of his years. On March thirtieth he started on a journey to his home in Denver, and while on the train was attacked by an acute form of kidney trouble. He was enabled to reach his home, but passed away on April first

Our readers will surely be gratified to read the splendid tributes paid to Mr. Mathews by many eminent musicians who knew him:

E. M. BOWMAN.

The death of W. S. B. Mathews is a grevious personal loss to me. Our acquaintance began many cars ago at one of the meetings of the Music years ago at one of the meetings of the Busse Teachers' National Association, where he was ever a compicuous and inspiring worker. He was one of the most fluent writers I have ever known, and his equipment in knowledge, illustration, anecdote and repartee was phenomenal. No matter what his equipment in knowledge, illustration, ancedote and repartee was phenomenal. No matter what phase of musked thought was being discussed at the associational meetings, Mr. Mathews was always able to speak on the question in a way to enforce attention and exert influence. And let it he re-corded that his views, his trachings, his literary work and his career as a musical journalist have been unfailingly constructive and uplifting. Thousands of young teachers and students who were accustomed to read his contributions to musical papers will greatly those and the breezy good planations of knotty points and the breezy good cheer which always permeated his writings. As a companion he was delightful. He was modest, sensitive, unselfish, always alert to do something to make others happy or successful; he could tell hosts of good stories and would also listen while someone told the one of which the Mathews story had minded" him. We shall miss him has we are We shall miss him, but we shall re member that he has made his day and generation for this we shall ever be grateful.

LOUIS C. ELSON.

With pleasure I reply to your request for a short appreciation of the character and career of Mr. Mathews. It is all very well for the modern great ones, like Liebling, Joseffy or Sherwood to receive cal uplift at a time when America was musically as arid as Sahsua. Long, long ago his articles over the signature of "Der Freischutz," in Dwight's Journal of Music, were points of extremely good and healthy critieyery obstacle. He had, for example, an impedibecoming so interested in the subject-matter of his

Mr. Mathews was one of the most interesting writers

in music we ever have had; clear, brilliant and ofter exceedingly witty, his articles commanded attention and were eagerly read. In the broad sphere of his general professional

activity he may be characterized as a musical educator in the wider sense of the term. As early as 1869 Mr. Mathews began to contribute to Dwight's Journal of Music, in Boston, under the som de plame of Der Freischütz. I remember very well reading his articles



W. S. B. Mather.

under that signature and remarking, "That man has Every reader of THE ETUDE knows how long and how intimately Mr. Mathews has been associated with that valuable educational magazine and how zestously in it He lent his cooperation to Dr. Mason in supply-ing the letter-press, philosophy and general explana-tions, while Dr. Mason furnished the exercises and the

I regret to say that as Mr. Mathews lived mostly in and his genuine modesty. Once we had a "row" lind written for The Forem an article on "The Utility

him, he cordially agreed, though it must have cost him considerable time. I read all his books with pleasure and profit, and of his magazine, Music, I saved many copies. His name will long be held in honor as that of one of the pioneer musical educators.

IOHN I HATTSTARDT

W. S. B. Mathews was a genuine product of our American soil. In his youth music was in its infanty in the United States, the facilities were limited, the requirements modest. Mr. Mathews, along with the majority of musicians, did not enjoy the musical advantages, which were then only to be had in the older European countries-he was essentially self-made. Nor was this to be deplored. He was not hampered by prejudices and traditions acquired from associations which always cling to every student who has spent some time abroad

Mr. Mathews had a keen sense of humor and a rather caustic wit. It was said of him by those who had been hit by his shafts during the times that he was in Journalism that he would sacrifice his best

Mr. Frederick W. Root told the writer of the following: Upon one occasion it came in his way to write up a concert in which a pianist played a certain selection after the manner of one who does not feel thoroughly prepared—scramblingly and fast, with much use of the damper pedal. Mr. Mathews would not have been willing to seem contemptuous or unkind, but he could not resist this witticism, severe as it was: probably felt regarding this selection as Lady Macbeth did upon the occasion of a previous murder,
"Twere well if it were done quickly."

CHARLES W. LANDON. Those who became acquainted with W. S. B.

Mathews' brilliant services to musical journalism when ties realized that he was destined to become a powerful force in American musical education. He strongly advocated Dr. Mason's ideas on Touch and Technic and was a great service in bringing that great teacher's principles to wider public attention, Mathews' articles were always inpuring and helpful to the young muci-The subscribers of THE Erunt surely owe a great debt for his liberal practical advice and help, There seemed to be no problem that comes into the experience of the plano teacher that he had no worked out previously.

EMIL LIEBLING.

My recollections of the late Mr. W. S. B. Mathews date back as far as 1867. At that early period, while professionally engaged at a small school at Georgetown, Ky, I read Divight's Journal of Music, published in Boston, with great interest, and the Chicago letters, signed Freizebille, attracted me especially, as they were remarkably bright, breezy and invariably full of valu-able suggestions. When I settled in Chicago, in 1872, met the redoubtable Freischütz in the person of Mr. Mathews, and we became very good friends. As a critic he was ever considerate and encouraging, editorial work mis of the highest order and the discontinuance of his magazine Music was a real loss to communities of his magazine while was a real loss to our musical interests. He possessed the rare gift of recognizing the needs of the general public and the and valuable information without superfluous technicalities. He was quick at repartee, a good friend, a valiant fighter. The influence of Mr. Mathews was actively exerted

at a time when music in America was in its formative our most forceful musical representatives, and sincerely

DR S M DENDIDID I first met Mr Mathews in Chicago after returning

with great interest. His rise was steady and rapid. and he achieved and occupied for many years a prom inent and unique position in the musical world, and this in spite of certain handicaps. He founded and which discussed musical topics on a genial, lofty and dignified, yet fearless, plane. But Mr. Mathews was perhaps most widely and favorably known as a pedagogue and musical educator. He was a highly success al piano teacher. Few more so than he.

and systems he sized up infallibly. He had no patience with impractical ideas, and charlatanism found him an implacable for. His contributions to the columns of Tip. Eruse and other musical journals were always lucid and helpful, and, with their little touches of wit and humor, were decidedly readable. Taken all in all, Mr. W. S. B. Mathews has left a very large vacancy which it will be difficult to fill,

ALBERT ROSS PARSONS.

No one who knew W. S. B. Mathews intimately could fail to recognize in him the same personality that is disclosed in his Popular History of Music, namely, a musical educator of the broadest and most sympathetic type. Always seeking for the truth in art, and gifted with the ability to recognize it with both heart and mind, his life and work will long afford a standard of comparison by which to test the work of his successors in the popularization of scholarly knowledge and wholethe music of all times. As an example of what I mean I may refer to his intimacy with the late Dr. Wm. Mason, with whom he collaborated in the production of Mason's most important works on pianoforte play-ing. In spite of this, Mathews, in his History (1891), gave frank and warm recognition to the high worth of the compositions of both Wagner and Lizzt-a worth that noble-souled Mason was never able to concede to unat note-souled. Mazon was never able to concede to hose masters. The musical world has come around to the position taken by Mathews, in his History. Yet if anyone could have influenced Mathews' judgment sepaints his own convictions, it would have been his close and honored friend, Mason.

work were ambitious men, who thought more highly of their compositions than he was able to think. Time has proved his judgment as sound both as to their unimportance and as to the greatness of Wagner and Liszt, concerning whom he never hedged in the expreseion of his convictions

LOUIS ARTHUR RUSSELL It was with deep regret that I read of the death

of Mr. Mathews. a real calamity in the field of American music, as doubt if any one man may be said to have wielded so wide and helpful an influence over our music students as he

. Mathews' books, and his countless magazine articles, were of the most helpful and inspiring sort; he seemed to grasp the spirit of music and to be able to impart to others much of the meaning of the "anner voice" of our art, yet, with all of this fine feeling, keen perception and lucid interpretative power, he also had a splendid appreciation of the practical element of music study. His sincere study of practice methods developed a trait in his nature which has been of profound assistance to many of the music students of America.

Mr. Mathews' earlier books on music, such as Its Methods, I consider masterpleces, especially considering the conditions of the music world of America at the time of their writing.

I believe that all real American musicians, espe-cially those who are of American training, owe a great debt of gratitude to this distinguished man and I am glad to pay this slight tribate to so good a friend, generous an opponent in discussion and so broadminded an educator and author as W. S.

JULIE RIVE-KING

Mr. W. S B. Mathews' distinctive talents as a musician, a teacher and as a critic can never be forgotten by those who had sufficient opportunity gether extraordinary in that while he was not known tion than thousands who had opportunities to study the so-railed masters. He was an original thinker, and his work was always forceful and conshock to me

WILSON G. SMITH. It gives me sincere pleasure to respond to your

than his among the rank and file of the teaching profession, and that deservedly

For the past thirty years Brother Mathews has been the Delphic oracle to whom the overburdened tracker has turned for counsel and advice. immense amount of good he has done through his correspondence letters in THE ETUDE; the erooked ways he has made straight, and the clouds of discouragement he has lifted with the sunshine of his

good advice are only known to those who have As musical Literateur, editor and advisor bis place will be hard to fill, and the uplifting tendency of his manifold activities will for long remain an endur-

Tis said that fame is but a laurel wreath upon a grave. Mr. Mathews' fame is of more enduring ad-it lives in the memory of those he has helped along the weary path of musical professionalism,

N. COE STEWART.

Long association in educational work, as well as close personal friendship, makes the death of W. S. B. Mathews a deep personal loss. In my work as President of the Music Teachers' National Association I had learned to depend upon the excellent judgment of Mr. Mathews in many important subjects. We had taught practically "side by side." Years ago in Ohio Mr. Mathews, Mr. Presser and myself conducted a very successful Summer Normal School, which produced excellent results. Mr. Mathews' mission was one of uplift. His sound musical knowledge, combined with his remarkshle literary gifts, made him the most useful man of his time in American musical progress.

GEORGE P. UPTON.

By the sudden death of W, S B, Mathews the world of music has lost a useful, industrious and influential worker. I had known him for many years; first, as an organist in Chicago and prominent factor in its early concerts, and a teacher of widely recognized merit; second, as a musical critic, who succeeded me when I resigned that position ofter forty years of service for the Chicago Tribune; and third, as the founder and editor of the periodical known as Music, which he conducted for several years with extraordinary success, editorially if not financially, and as a contributor to musical literature in general. In all these capacities he showed himself a well-trained musician and musical scholar. Though a skillful organist and teacher, thoroughly versed in technic, vecal and instrumental, I should chain for him the highest credit in what he accomplished by h's pea, both as critic an I nuthor. The only cause for the suspension of his unagazine was its superior excellence, but what be has written in its pages and elsewhere remains as testiment to be mesical learning, excellent teste, sound judgment and wholesome advice and sug-

DR. F. ZIEGFELD. The strong, potent influence of W. S. B. Mathews

for the advancement of music was felt throughout tor the advancement of numbe was felt proughout America. His writings an numbed subjects were write and hie with the understanding of a man who knew and loved his subject. Through his associa-tion with the Chicago Musikal College, where he was for many years a lecturer in History of Mu I learned to know him intimately, and was brought to an appreciation of the wide scope of his knowl-He was not only a musician, but was a scholar in the larger sense.

INSTRUCTIVE MUSICAL FACTS. It is said that Durwin, the great English scientist. once heard that music had an influence on plant life In order to test the theory he hired a man for

several days to play a bassoon near the plants. Anton Brickner, the Austrian composer, was so enthusiastic over his work that once he commenced to play it was difficult to stop him. He once comneted for the post of court organist at Vicana, each he played until he exhausted the organ-blowers and he wind gave out.

Leschetisky is said to have once made a wager

In Solomon's temple, according to Josephus, there were 20,000 harps and psalteries of solid copper and 20,000 trampets of silver.

IS MUSIC A NOISY ART?

BY DESIGNED 8 LAW.

An old German singing teacher of mine, whose sense of hearing was exceptionally acute, used to say with a sigh, "Oh, music is such a noisy art! If I could make my choice again I should rather be a sculptor than a singer, then I could follow my art in silence and spare my cars."

It is indeed a disadvantage that the study of music cannot be pursued without taking one's neighbors willy-nilly into confidence. It is hardly possible to pick up a newspaper without seeing a gibe on the subject in the funny corner. But the question is really growing serious, though musicians, who live in a world of their own, are apt to consider it in the light of a time-honored joke to which they must submit as one of the penalties of their pro fession. With the increasing interest in music and the consequent concentration of music students in large centers of population the matter assumes a phase that calls for carnest consideration. In this panse that claim for carnest consideration. In this country it has hardly gone beyond the restraining influence exercised by the instinctive good taste of musicians and their forbearance for the sus-ceptibilities of others, but recently the courts have been appealed to, with the result of a victory on the side of the complainants. In New York a father was obliged to suspend the piano studies of his daughter in order that a sick neighbor might have a chance of recovery,

IS PROLONGED PRACTICE NECESSARYS There is but little to wonder at in this decision,

The young lady was said to practice fourteen house a day, and it can well be seen that continuance of such immoderate, and really scandalous, application might readily have a fatal result in the case of illmagnit reachly move a parat result in the case of in-ness, not to speak of the inevitable annoyance to those strong of health and nerves. There is unfortunately a much exaggerated impression in regard to the utility of practice; unluckily it prevails mainly among those who are not qualified to profit artistically by any practice, and who endeavor to make up for lack of talent by hours of mechanical and soulless toil. Josef Hofmann, whom many consider the foremost pianist of the day, practices but an hour and a half a day, while Paderewski never practiced more than four hours, acticed more time took nours.

It is a great pity that musical skill cannot be had without interfering with the peace and repose of

others. In Europe it has aroused serious discussion. In Berlin the hoars in which music can be made are legally fixed and cannot be extended made are regard made and country be extended without penalty. In Paris a prominent statesman advocates the segregation of all who play the piano in a certain part of the city, in order that those living in other quarters may be undisturbed. It is also proposed that all students of music, whether vocal or instrumental, who require daily practice and cannot at the end of one year of study prove to a board of unprejudiced examiners that they are a noure or amprepances examines that they are really musical should be forbidden to practice under pain of imprisonment. It is miged that such a law pain of impresonment. It is trigged that such a would reduce the volume of noise in cities, contribute to soundness of nerves and save parents and guardians hundreds of thousands of dollars, as well as protect the general public and social assemblies from the tortures inflicted by half-baked plane thumpers, scrapers of catgut and howlers of alleged

It will do no harm for the younger generation of musicians to reflect that what is fun for the boys is not always fun for the frogs; that their music is probably not so attractive to all cars as to their own. A little tact and good judgment in the choice of hours and seasons for the necessary technical drudgery and unavoidable work of repetition will be

found to smooth over many a situation that might otherwise become very jumpleasant, & This in the long ran would be found to produce better results than the wily trick played by List's

peoplis on one occasion during his long residence in Weiniar. The great concourse of these became 50 annoying by reason of their incessant practice that one to play the piano unless the windows of the room were closed. During the windows or proved as proved so oppressive to the players, that while they kept the letter of the law in allowing the san to remain down they broke it to the ear-by removing



All About Rests

By DR. ORLANDO A. MANSFIELD

[Dr. Orlando A. Mansfeld, long engaged in sessionl work in England, will absorby take charge of the maste at Wilson College, Pr.—Kerron or The Erven.]

"A sest," says Dr. C. W. Pearce, "is a character which indicates a temporary silence or cessation of sound," Music, like speech, has its alternations of sound and silence. That silence in music is a matter of considerable importance is inferred from the saying attributed to Mozart, that the greatest effect in music is allence. "Have we ever considered," asks the Rev. J. Brierley, "the significance of the rest? In an orchestral performance there is a moment when the sound ceases. The musicians are bending over their instruments; the conductor is beating time with his bitton, but no note emerges. What is this silence? It is not an interruption. It is a part of the music. It is as eloquent, as necessary as any preceding or following crash of harmony. It is not the end; it is full of the announcement of something to follow. It is a passivity which has all the activities, latent, buried in it; a passivity which enhances the value of these activities; which is needed for their full expression.

The dear old lady who sweetly advised a public speaker to "cultivate the pause," must have had a keen car for the significance of rests. Indeed she was only unconsciously echoing the sentiments of the old Italian theorist, Franchinus Gafurius, who, in his Practical Music, of 1496, says that the rest "was invented to give a necessary relief the rest "was invented to give a necessary relief to voice, and a sweetness to the melody." So old Alexanderk Malcolm, in his Treatise of Musick (Edinburgh, 1721) says, "As silence has very powerful effects in Oratory, when it is rightly managed and brought in agreeable to circumstances, so in sensick, which is but another way of expressing and exciting passions, silence is sometimes used to good purpose.

The Neume notation, the notation of the 4th to the 10th centuries, and even later, appears, says Dr. Riemann, "to have had no rest signs," although "the importance of rests was known to Greek thenrists," and signs were provided for the expression of silence. As a writer in the National Encyclopedia observes, "the invention of rests was almost contemporary with the invention of notes." By the end of the 15th century most of the modern rests were in use, their forms being more or less identical with those which we are now familiar.

In examining the various kinds or types of rest (Italian Pansa, French Silence, German Panse), it will be seen that there is a rest equivalent in timevalue to each variety of note. As silence cannot have pitch or intensity, but only duration, a rest has no absolutely fixed position on the staff, the duration of the silence it indicates being represented by its shape.

It will also be seen that whole and half rests have similar forms but different positions; that it makes no difference to a note which way its head is turned but it makes all the difference between the quarter rest and the eighth note rest; that while the stems of notes may be turned up or down the stems of rest are never turned up; and that when only one part is being written on a staff the rests are placed between the third and fourth lines. A rest longer than the whole rest is made by placing the oblong block across the third space. And in order to be equivalent to shorter notes than 32d notes, rests may be written with more than three heads These rests, however, are rare Prolongation of rests may be made by means

of dots and pauses as in the case of notes, But the dotted rest is seldom used except to represent an incomplete accented portion of a measure or a



In compound time silence for a dotted beat is represented by two rests, the first equivalent to the beat, the second to the dot, thus in 6/8 time, silence for a dotted quarter note would be represented by a quarter rest followed by an eighth rest. A hold or panse over a rest lengthens it according to the discretion of the performer, again as in the case of a note. A PARTICULAR TREATMENT.

The whole rest is used for silence for a whole

measure, whatever the length of the latter may be. Formerly the whole note rest was used for silence for two measures. But the modern practice is to write, for silence for more than a bar, a whole rest or an oblique line, writing over it the number of silent measures required, as in the following example:



When silence is required for some portion of a measure we begin to discover that rests have not only particular treatment but they also have special notation. Thus, no rest less than a beat should be written, unless to complete an already partially finished bear

60-10 - 200 -00 Also no rest should be eneater then a heat unless

that rest be placed upon an accented beat; Ex. 4.



beats, and that no rest should be allowed to overlap an accent or the accented portion of Lastly, in addition to what we have already said as to the notation representing silence for the length of a dotted best, we must add that a single rest is never allowed to denote silence for two brais in any simple triple time. Thus a whole rest is used in 3/2 time, nor a half rest in 3/4 time. nor a quarter rest in 3/8 time.

THE "PERFORMANCE" OF RESTS.

The late Henry C. Banister, at one time Professer of Harmony and Composition in the Royal Academy of Music, London, has said, "One of the commonest faults in musical performance-one of the most frequent ways of playing or singing owi of time-is the clipping (not waiting the full length) of dots and rests.

Nor should it be imagined that the impression of rests is nothing more than mere silence. Dr. Hugo Riemann tells us that "a rest occurring on effect than one placed on an unaccented beat. A rest in the covarendo section of a phrase is more intense than one in the diminucudo section. is especially the case with rests which eliminate the beat, whereas those which only abbreviate the beat, and, a fortieri, those which merely seporate notes for staccate playing, are of only moderate effect" M. Mathis Lussy, in his treatise on Musical Ex pression, suggests that there should be a rollentando on the rests separating final chords, as in those found in the last two measures of the first move-ment of Beethoven's Sonata in C minor, Op. 13 And, of course, all rests occurring in passages played either rolleutanda or acceleranda share the greater or lesser value which would be assigned to their equivalent notes in such passages,

There is also an influence which rests exer upon the notes after which they are placed. This is that a note followed by a rest should be made a very little shorter than its real value, the time taken from the note being given to the rest. This, however, like many other points, needs careful treatment lest its too rigid observance produce a pedantic performance or a caricature of the composer's intentions. Accuracy, absolute and unfailing, is the first requisite in practical performance; style and effect, although equally important, must follow after. As old John Arnold said, in the pre-face to his Complete Psalmodist (London, 1709).

"Therefore, unless
Notes, time and rests
Are perfect learn'd by heart.
None ever can pleasure scam, ue time in wavel's art."

ARE YOUR PUPILS YOUR FRIENDS?

BY IDEST YOU MINGELLIAN

"Can you look upon your pupils as your friends? If not, why can't you?" Not long ago the writer made an interesting pilrimage into the workshop of an unusually pros-

perous teacher of music, and the above rather pertinent question framed itself ere a thought for the words themselves. There was a sudden lifting of brows, we felt the close scrutiny as if in search for a motive to the question, and in the moment we feared for the safety of our hasty query, but gentle courtesy prevailed, and the answer was believable by reason of the kindly gleam behind the words.

'I hope that each and every pupil is a friend of ne for I have tried sincerely to be a friend to all of my pupils." Simple words they were and given no less earnestly, yet there was no need of further proof than to go out among his class and find that same genial air of confidence prevailing upon every indi-

idnal member of it. Pupils go to a teacher for the sole purpose of learning under proper guidance. They do not enter scoling and pay out their money merely to be scoling and tyrannized into a supposed subjection. These young seekers after knowledge are human just as you are. More than this, they are extremely sensitive, especially when trying to master a difficulty, To rave over their shortcomings means to magnify them in their own minds to such an extent as often to interfere with the desired progress. We have seen this occur again and again, even pupils of brilliant promise succumbing to the inhumanity of the tyro only to be picked up later and reassured another teacher with more kindness of heart, A kind word will point out an error just as surely and effectively as an ill-natured one; even more im portant, personally, than this, is not the courtesy of gentility worth one's while?

We do not deny having witnessed the production of brilliant pupils by means of both styles of teach ing, but to anyone who has ever associated with the pupils of a large college, there comes ample oppor-tunity for studying the real effect of the teacher upon the pupil Raging auties are momentarily amnsing to some, but after a while even those few become disgusted, especially after seeing that it is an unnecessary quality and that Herr So and So is very successful and every kind. With the kindly mannered instructor you will always find an enthused pupil, which is proof that a vicious temper is not synonymons with greatness in teaching. The same observation has proven that unkind treatment never holds oundly, and that sooner or later they will drift to a more considerate instructor and be the happier for having made the change.

HOW THE MIND SHOULD GUIDE THE BODY IN PRACTICE.

BY R. M. BEGTHAUPT

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Translated and adapted from an article in Die Musik especially for THE ETUSE by Theodore Stearns.

uestions, intense and insistent, present them-What shall I practice?" and "How shall I"
" The normal development of the bodily functions and the gifts with which one is naturally endowed from birth are attained and emphasized by the simplest exercising of natural practice. strives at first to satisfy his desires and his will. His sciousness is aroused when he is about three months old, and after the second or third year is passed he has learned to walk, talk and observe fully,

At the age of seven his brain is fully developed-th: necessary fertility, of course, coming later, surrounds him in his first stage with thousands upon thousands of delicate, unseen yet powerful threads of influences which arouse the nercention awaken latent instincts, stir the child's imagination and innermost faculties, unnoticed for the most part by those about him, and in general form the character and accustom the body and the mind into a sub-conscious activity, as pronounced as it is, thus early, systematic

Now this gradual awakening is attended by the heavy sense of strife, effort and work. All routine is, curously enough, a hard fight. Nature, foreseeing perhaps the far future, early surrounds the child's unconscious efforts with all manner of invisible hindrances to further develop the head, heart and hand. It is not an easy

matter to be born and to grow up. In this, ability to overcome obstacles, lies, thus early, the true gift of being able to practice; and to steen clear through the primitive yet exceedingly complicated childhood paths provided by Nature breeds undoubted success for the after-man. The first baby step, for instance, even the first grip, requires repeated attempts until firmly established into automatic precision—the

precision of experience. And the dangers to the infant mind attending that first step would be gigantic to a grown-up could we but fully understand them. It is a heroic and Spartan training that the invisible mother presses upon her tiny pupils, yet we all passed through it.

Manual velocity, or technic, such as piano playing or singing, is really but a continuation of this early healify practice of the child, it is a sort of nerve-symmastic. and the better the body has struggled (that is, the nerves and the muscles) to attain their perfect and responsive freedom, just so the routine of musical practice will be more quickly and perfectly mastered later on in life. Like the lump of ore from the mines, the smelting, hammering and forging process goes consis-ently on until the final strands of delicate metal work emerge in the shape of full and reproductive artistic

PRINCIPLES OF PRACTICE All attempts at musical technic are, at first, purely

imitative, no matter whether independently carried ou or with the help of others. "Methods," "Schools," pracsice and custom follow in the natural course of training enther as a pleasure or a duty. An optical impression arouses an impulse to attain something or to reproduce This desire is, by a combination of mental and

physical force, telegraphed throughout the brain and hody, and if the child has learned the Spartan lessons bravely, the man's mind and muscles will respond quickly and good practice immediately results, The principles of practice consist therefore:

I, In a rapid and correct performance of the optic or acoustic faculties in recognizing tones or sounds. 2. In the perfect working freedom of the various

3. In the correct and sympathetic ability of the mus-

cular action to respond quickly to the task imposed The principal trouble with all beginners and with all

Let a person pick up a violin for the first time and ficiently to begin to feel at home with the instrument

Practice is again handicapped by our conscious and unconscious ignorance of its important purpose. Talce for instance, the singer. With the mere tone produc tion the average absolute ignorance of our simplest and most important bodily function is pitifully typical. Out of one hundred singers, ninety-nine not only breathe incorrectly but also do not seem to know how to utilize their breath to produce a mere tone. They have absolately no conception of combining the use of their breath with the muscles of the chest, nor do they appear to realize the elastic expansive ability of the latter;

yet it is all there-born in them. just so with the planist or the violinist who has never thoroughly mastered his arms, hands and fingers and who, after repeated weeks and months of work with attempt and failure going hand in hand, comes to the conclusion that his awkwardness is not because of the instrument but is really only the awkwardness of never having sufficiently mastered his body and practicing with it to master its wonderfully re sponsive component parts which have been waiting so patiently to be mastered all these growing years!

In our schools we are clever enough to educate our understanding and at the cost of the freedom and the health of the hody. There is no comparison between the training of the intellect and the natural development of the body, and only recently, as is being done in Sweden, are we learning to teach the school children how to practice breathing, how to speak, enunciate and sing correctly, and to train the ear and rhythmatize body into perfect and artistic control through the medium of music. Sporadically such training is here and there attempted, but not yet is it brought into the universal system that it certainly should merit.

We find that girls take to piano playing better than boys because they are naturally more nimble. Their sy fingers with the needle, their aptitude for grace and elegance, renders them far more susceptible to the requirements of musical motion than boys of the same age who are stiff and bodily less flexible.

THE PHENOMENA OF PRODICIES.

Wonder-children in music, the ingenu pracocia, neither fall from heaven nor are they in any way in-connrelensible. They are all, without exception, the product of favorable circumstances. They are trained correctly, have learned, consciously or otherwise, to se their little hodies at an uncommonly early age, and the only wonder about them is their secret strenge the will to master technic and the fertility of their brains at so rare an age

Yet this temporary mastery works havoc with the physical body later, for such premature development, processitating strong energetic concentration, spends the canital before it has drawn interest. However, their existence proves our theory. Carefully collected data shows that "wonder-children" have:

I. An undoubted pre-existence with muste-born with the actual sharpened musical sense; good examples and splendid training, mostly through the father or the

2. The advantage of facility and rapidity of the per-3. A simultaneous great facility and speed in their

development through the early practical training of the bodily functions The practicability of all practice is therefore facility and utility, that is, freedom of the nerves to cooperate

with the highest speed of the muscular action, all is the great principle of avoiding cramped and stiff All troubles take instant wing the moment endeavor. the entire body into an antagonistic attitude towards the will. All characteristics such as "pressing," "squeezing,"

"cramping," "squeaking," and all other similar mus-cular hindrances are utterly unknown to the body by nature, and great care must be exercised in giving it its free, rightful and natural play. Surveyer of his method of working, Massenet the

So much for the physical side of "practice,"

two years thinking out an opera, and during that time I do not write down a single note I carry it all in head, I rush off to the country, and there I do write nend, I rust on to the country, and there I do write. I write from twelve to lifteen hours a day straight off without corrections of any kind." DRAMATIC MOMENTS IN THE CAREERS OF THE MASTERS.

Towants the end of the year 1824, Beethoven con

ducted his last, and as many consider, his greatest work, the Choral Symphony. The performance of the work was followed by a storm of applause, but Beethoven remained motionless facing his orchestra. At last Mdlle. Unger, one of the vocalists, took him by the hand and turned him towards the audience. For the first time he became aware of the effect his masterpiece had produced. He was too deaf to hear the cheering.

Mozari was one of the most generous of men, If he had money he gave it to his friends. If he had none, he gave them his time and labor. Schikaneder, a Vienna impresario, became involved in debt and appealed to Mozart to write an opera for him. The outcome was The Magic Flute, which brought Schikaneder fortune. He conveniently forgot his indebtedness to Mozart, however, and while the opera was being played to crowded houses, the great composer, in abject poverty, lay dying in a garret, using up the remnants of lus strength in a vain effort to finish the Requieus,

Few composers have written a work which has made more general appeal than The Merry Wives of Windsor. Yet Otto Nicolai, its composer, died within a few weeks of its initial production, and never lived to benefit by a work wheh had cost him immense labor. Like his brother musician Back, and the great poet Milton, Handel ended his days in blindness. When be conducted his Samson in later years, the audience never failed to realize the pathos of the situation when "Total Eclipse! No sun, no moon! he aria, being sing. It seemed as though the composer in the days when he wrote the work and was in full possession of his eyesight, must have foreseen the when for him, too, the sunlight and the moonlight would be mantled in darkness, The history of music offers no more beautiful exam-

ple of a mother's love than the devotion of Gounod's mother to her son. She made endless sacrifices to secure his musical education, and all his life she encouraged him and battled for him. His first real success, however, was not attained until the production of his comic opera, Le Médériu malgré lui. Gounod's of his comic opera, Le treuceus margre em. Gounou's mother died the day after the first performance, and never knew that her son was to be counted among the world's great musicians,

The year 1840 was an unhappy one for Verdi. At the beginning of April one of his two children died, A few weeks later the second one also died. Yet this was not all, for the following June his wife was stricken with acute brain fever. She never recovered, and Verdi was left alone in the world. Yet such is the irony of fate that during the time all this was happenlag, Verdi was obliged by contract to complete the music of \$ While Haydn attained a respectable reputation com-

curatively early in life, it was not until his first visit to London, in 1700, that he completely realized the to London, in 1990, beat the competity items of this own fame. It was a dramatic moment in his career when J. P. Salomon, a native of Bonn and a shining light in the Lordon musical firmament, entered his room one evening with the curt announcement, "I am Salomon of London, and have come to take you away. We will close the bargain to-morrow. The remarkie figure of Ole Bull exercised a remarkable fascination upon his own countrymen. His gencrosity, his doings in America, his genius, all helped to make him a constant topic of conversation. No one was more affected by the stories and legends which collected round the name of the great violinist than Edward Grieg, then a boy. One day, when Grieg was Edward tartig, then a boy. One day, when tiring was about fiften he saw a stranger galloping rapidly up the road to Landans. The stranger was none other than the hero of the boy's dreams, Ole Bull, That night Ole Bull listened to the boy's playing, and talked gravely to his father and mother of the future. Finally a decision was reached which must bave thrilled the boy's blood like a trumpet call. He was to go to

"A cousts of mine in New York, married a French hdy in 1855 and brought her to this country. not only could play the piano bet had a piano which she brought with her. She was then considered a marvel but she played little better than do the beginners of to-day. In those days planes were luxuries. To-day they are necessities and you can bardy find a home in any street or lane but has its piano." - Dudley Buck (related in 1896).

THE ETUDE

MEMORIZING MUSIC MADE EASY.

BY IS, ANNIE PATTERSON.

THE difficulty which some experience in memorizing is often due to the improper use and discipline of the memory in childhood and youth. The exhaustive tests of psychologists and pedagogical experts make it very clear that the faculty for memory is very much more active in children than in adults.

This, however, should not discourage the adult since by following certain plans and by employing certain mnemonic aids the shifting to incomorize rapidly and with confidence may be successfully attained We do not refer particularly to numerical or to other systems which have been devised from time to time to help the shuggish or forgetful. There are simple ways and means based upon common sense which any one can apply to his own work with ease and success. We will now consider the most available of these.

For convenience let us divide the subject of men rizing into three parts: Natural, mechanical (or automatic) and developed.

The natural gift for learning music depends up the peculiarities of the intellect of the individual and upon his sense of hearing, seeing and feeling. If the student has a quick, retentive our and the capacity for retaining mental pictures of the musical symbols the work of memorizing is naturally made much

The mechanical or automatic memory is that which comes from many repetitions or plodding. The posi tion and movement of the hands following musical sequences become so fixed by habit that the fingers apparently play automatically. This is easily proven by the fact that one may carry on a conversation or even read a book while playing certain nositions

The developed or cultured memorizing may combine both the natural and the mechanical, or it may be something quite apart.

It necessitates the knowledge of melodic and har monie sequence, innate familiarity with "forms" of musical expression, and, above all, the logical sense of order. It also demands the shility to marshal of order. It also demands used and absent from any musical thought, which is seldom absent from any really acceptable musical interpretation.

THE FIRST STEP IN MEMORIZING

In the case of the young child the teacher's first step should be to train the impressionable ear. The major scale should first he memorized, then the common chord, other less simple sequences and combinations following. Then a little piece—preferably of the foll-time or rhythmic-melody kind—should be chosen, and the small performer bade to get it "off by heart." The average child will have no difficulty with such tasks. Progressive studies can easily be arranged by an intelligent teacher, all difficulties being graded to suit the capacities of individual children. Most young people, instinctively as it were soon play their first pieces "without music;" whilst many adults are to be found who know only one or two selections by memory, these having been acquired, well-nigh unconsciously, in

Automatism no doubt also largely enters into the child's mode of practice, little ones often getting to "pick out" themes and chords by peering among and recollecting various positions of the fingers on the black and white keys. In time this "feeling for" the music becomes mechanical. Indeed the mind must at all times more or less help the ear in measuring distances of stretches, fingering of cherds, and so on It is hard to draw a distinct line where car ends and automatism begins or supplements. An instance to learn music at twenty-five Taking a fancy to one of the shorter "Lieder ohne Wörte" of Mendelssohn, from music, positively committed the phrases, literally har by har, to memory upon hearing them played, a natural ear assisting the eye in following sequences of hand-position on the pianoforte But such a parrot-wise method of memorizing is not to

The adult learner will hest acquire a habit of memory-playing by an appeal to the intelligence. Thus concentration of mind must be cultivated and directed to the task in question, whilst a knowledge of harmony and musical symmetry generally greatly

aids the process. A short fragment should first be chosen for memorization, even if it be but a church hymn or chant. The key and time being firmly assimilated by the mind, the relative position of the opening chords should be taken in with the eye, and then the hands should endeavor to impress on the keys the brain impression thus obtained. A bar or couple of bars should be taken at a time. At first progress may be slow; but, ere long, with patient perseverance, even the habitually slow pupil will be surprised to note how the memory grows. If often helps to form a mental picture of two or more bars on the music sheet. This, in fact, is what good sight-readers do when "looking ahead."

SOME SUCCESSFUL FAILURES.

DAME FORTUNE is a fickle jade, and plays sorry tricks on those who woo her. She loves nothing better than to frown upon those whom she intends to favor later. She frowned very severely upon Bizet when Carmen was produced, March 3, 1875. Before very long, however, she was willing to smile her sunniest upon the lucky composer. Unfortunately, however, there was a slight misunderstanding upon Bizet's part, and he died-some say his heart was broken by disappointment-three months after the "failure" of his greatest work.

Wagner was made of sterner stuff than Bizet, and when the fickle goddess frowned upon him he was by all of his earlier operas were dismal failures at first Tannhauser was hissed off the French stage. ud Isolde was given up as "impossible" hearsals at the Vicana Court Opera. In the end however, Wagner achieved the enstomary "happy however, Wagner achieved the customary "happy ending" in his love affair with Dame Fortune and lived happily ever after

Rossini saw an apparently hopeless defeat turned into one of his greatest triumphs when his Barber of Settille was produced at Naples, 1816, Salieri, a rival composer, had organized a cubul against Rossini, and succeeded in smashing up the performance. Rossini, however, was not disturbed by his misfortune, and when the singers left the opera house and went to his hotel to condole with him they found him peacefully enjoying a luxurious supper, apparently in the best temp rs. ere sably the most popular opera of modern times

is Madama Butterfly. Yet when the work was pro-duced at La Scala, Milan, 1904, the audience simply howled with derision. The storm began after the first few bars, and continued throughout the entire performance. Three months later the work was produced in Brescin in a slightly revised form, and from that day on its success his been universal.

Success seems to be with individuals as it is with

operas. Caruso sang for years before he became known as the leading tenor of the day. Paderewski spent a long, long period of probation before he gained his present eminence. Liza Lehmann offered her Persian Garden to many publishers before she found a place for it in America, and won a wide reputation with it.

CULTIVATING A TASTE FOR THE BEAUTIFUL

BY HERSERT ANTCLIFFE

HAVE you ever approached from the sea some of the huge overhanging cliffs which fringe the wide oreans? Some when they see such a sight realize the grandeur of it at once, and the only way in which it does not satisfy their souls is that they desire a fuller view and a closer acquaintance with even those whom it at first repels, and those who are at first unmoved by it. And none at hist sight can fally appreciate all the detail which forms the full

The same experiences occur with much of the greatest art work. At first the shallower mind is wearied, the sensitive, highly-strong artistic mind, being thetic mind sees at once the greatness and significance of the work. It is only with a larger and a closer acquaintance that we get a fuller appreciation of the works of the more austere thinkers; but tail, we also learn how great is the grandeur and beauty of the countries whole.



Awards in The Etude Contest for Vocal Compositions

Ever since the close of this contest, on March 31, the judges have been busy in going over the manu-scripts. In all, there were nearly 1,500 songs sub-mitted, both from this country and from abroad. A most gratifying interest in the contest has been displayed and many excellent sones have been submitted In fact, there were so many good ones that a final decision as to the songs has been reached with diffithose who have been successful and to express our regrets that there were not still more prizes to award We wish to thank all who have contributed and to wish them all possible success in the future. The prize winners are as follows:

CLASS ONE. Concert Songe. First prize, H. W. Petrie (Freemont, Wis.), "Youth." Second prize, J. Lamont Galbraith (Rich-mond, Va.), "A May Madrigal."

CLASS TWO. Sacred Songs. First prize, Alfred J. Silver (Birmingham, Eng.). "The Ninety and Nine." Second prize, Carlo Minetti (Pittsburg, Pa.), "I Heard the Voice of Jesus Say. CLASS THREE. Characteristic Songs.

First prize, Herbert W. Wareing (Malvern, Eng.), "The Occan's Pride." Second prize, Mrs. E. L. Ash-ford (Nashville, Tenn.), "The Changing Sea."

CLASS FOUR, Motto Songt. First prize, Bruce Steane (Sevenoules, Eng.), "Cupid's Conquest." Second prize, C. J. Huerter (Syracuse, N. Y.), "Shine Inside."

CLASS FIVE. Home Songe. First prize, George N. Rockwell (Chicago, Ill.), "A Letter from Home." Second prize, Ernst Krohn (St. Lons, Mo.), "When There's Love at Home."

First prize, Eben H. Bailey (Boston, Mass.), "Message of the Lily." Second prize, Alfred Wooler (Buffalo, N. Y.), "Flower Maiden."

Study Notes on Etude Music By PRESTON WARE OREM

Lack of space precludes our giving this splendid new composition in its entirety, but we take pleasure in presenting the first two principal themes. By repeating the second theme after the first, one may obtain the effect of a complete number. In the original inal the first theme is preceded by a graceful introduction, also in waltz time; there is also a third theme and subsidiary themes. So much of this com-position as is given here is sufficient to demonstrate ts genral excellence. The principal theme is one of those melodies which haunt one after even a single hearing. The second theme is a fine evemplification of the modern treatment of double note passages. Further men ion of this piece will be found in other

ON FAIRY BARQUE—C. J. HUERTEN. The composer of this piece is a promising young American writer who has been represented in our music pages that once previously. "Or Fairy Barque" is a more pretentious number than the last, but it is ON FAIRY BARQUE-C. J. HUERTER. exceedingly well worked not. The themes are pretty and graceful, the harmonies rich and many-colored In studying this piece, careful attention to detail will be necessary. While the technical demands are not great, a certain freedom in execution is requisite. The barmonic structure should be studied out thoroughly in order that due value be given to the inner voices REVERIE-N, SOLOWIEFE

Composers of the modern Russian school are numer ous and prolific. Furthermore, they are nearly all surprisingly good. N. Solowieff is a Russian composer who is little known in this country, but those who play his "Reverte" will, doubtless, wish to become further acquainted with his work. This piece is characterized by a certain grace and daintiness of inspiration. The piece will require a finished, song-like style of execu ton. It must be taken in a dreamy manner and not

This is a drawing-room waltz of fascinating char-acter, niry and delicate. Mr. Martin excels in his waltzes, many of which prove very successful. "Per-Waltzes of this type are played more rapidly, as a

TOCCATINA CAPRICE-G. N. BENSON. Bittle Tuccula This bright and fairy-like cuprice will serve as an excellent study in rapid finger work

With the exception of the Tris in B flat minor, which serves as a pleasant lyric contrast, the movement in sixteenth notes remains unbroken. This piece should

THE SINGER'S LAMENT-C. KLING The general style of this piece reminds us somewhat of one of Mendelssohn's "Songs Without Words," the "Feneral March." The heavy chords in E minor are impressive, lending dignity to the principal theme. The middle section introduces a song-like theme in it, major for an inner voice. This mans he brought out strongly and emouthly like an alto solo

PRAIRIE OUEEN-S STEINHEIMER This is a lively intermeggo in the modern popular

Vest. The rhythms are infections, of the sort that set one's feet in motion. Pieces of this type are heard with favor by the untrained listener, and they are al-

ways refreshing BAGATELLE-E. J. REITER. This is a well-constructed piece in the old English style. This style is characterized by a certain stordi-

ness of rhythm, by distonic melodies and simple and direct harmonization. The whole effect is refreshing, breathing the true sperit of all out-doors

VALSE NOBLE-F. SCHUBERT. In Schubert's waltzes he has idealized the old Ger-As written originally many of these man Laringer. As written originally many of these walters do not lie well under the lands, and they have heen rearranged by various writers. The themes is this "Valse Noble," which Dr. Harthan has selected for transcription, are the same as those employed by Liset in his famous Source de Vienne No. 6

DANCE OF THE VILLAGE MAIDENS-CHAS.

This is a dance movement in the style of a school-1815 if a tunic instruction of ore area of a major tische or modern growthe. As a teaching piece it will be found useful for early third grade pupils. The passages in triplets should be played very evenly and without jerkiness of accent. The whole effect should

THE FOUR HAND NUMBERS. Schumann's "Slumber Song" is one of his most pop-

nlar shorter pieces. As a duet it is very effective affording excellent rhythmic practice. The Seconds player must watch the time very carefully, giving the payer must requisite recking motion to the accompaniment Carl Koelling's "Marche Militaire" is a stirring and brilliant number somewhat in the style of the marches by Schubert. This is an original four hand piece, but in addition it has been arranged by the composer two, six and eight hands. In all these forms it has

STACCATO CAPRICE (VIOLIN AND PIANO). H. C. JORDAN.

This is a showy composition by an American writeaffording good practice in storcato howing. The pare allorung grass posture to the state of the pare chould not be at all hurried, and the utmost eventuess and clarity must be sought. This style of execution on the violin is exceedingly effective when well done

Well Known Composers of To-day



CHARLES WARLTIFLD CARMAN WAS born at Johns. town, Pa., December 34, 1881. His parents moved to Pittsburg in 1884, and he received all his musical education in that city, under Walker, Steiner and you Kunits. He also enjoyed help in his orchestral studies from Emil Paur. His earlier compositions were of a more popular type, and he published many songs more popular type, and we possessed many songs, teaching pieces, etc., which helped to establish his rep-mation. Eventually he became very much interested mation. Eventually he became very much interested in the mase of the American Indians, and in 1900 he went to live for a time among the Indians of the Omisha reservation, Thurston County, Nedraska, The results of his studies at first hand have placed him results of the sounger American composers. His more elaborate compositions include Three Moods for symplemy orchestra, The Vision of Sit Moods for symposis of content, the times of Sir Lawful, a cantata for male voices, some clumber music, and some well-known songs, such as . Hisent, music, and some wen-smown songs, soon as .tosess. Lilger, A Little While, and the piano pieces, The Receilers, On the Plaza, etc. In addition to his work Receivers, On for 1 mag, etc. In adultion to mis work as a composer he has won distinction as a lecturer, as a component of was won arctinetion as a fecturer, masse critic, and as organist of the East Liberty Pres-byterian Charch in Pittsburg.

EVENING SONG-C. MOTER. This is an easy teaching piece of real merit. It exemplifies the device of a melody and accompaniment in the same hand. It is taken from a set of

characteristic pieces entitled "Sketch Book" ADAGIO (PIPE ORGAN)-L. VAN BERTHOVEN The slow movement from the famous "Moonlight

Sonata" makes a very satisfactory organ voluntary. The arrangement by the celebrated English organist W. T. Best, is effective throughout. It will be noted that the effect of sustained barmonies, attained on the that the careet of assumed landmones, attained paraoforte by the employment of the damper pedal, is supplied on the organ by the held chords of the left supplied on the organ by the held chords of the lett hand. Against this background the triplet figures should stand our slightly, and the melody tones still

THE VOLAL NUMBERS. Mr. C. W. Cadman's portrait and a short account of

his career will be found on this page. The song his curver bein no round on this page. The inaching sentiment. This song was written originally for long voters, but the present key brings it within for rough on the present key brings it whom the range of many voices. It is a soug that good A. L. Powell, "Sweetheart" is a help song, in pop niar style, requiring flexibility of toice and a billbant

style of execution. This will make a line currer soos it should also proce needly for teaching purposes. Mr. Carlo Manettie of Heard the Voice of Jesus Says is one of the world the Voice of Jesus Say is one of the numers in the contest recently closed, taking the second prize in the contest recently songs. This feeting of the familiar and beautiful structs, will speak for teeff A portrait of M6 Tee Errar for those of the campus mit a feet of the campus mit a feet







THE ETUDE

SLUMBER SONG



SLUMBER SONG



MARCHE MILITAIRE





GRANDE VALSE DE CONCERT







DANCE OF THE VILLAGE MAIDENS







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PRAIRIE QUEEN









THE ETUDE

ADAGIO

from the "MOONLIGHT SONATA"











I HEARD THE VOICE OF JESUS SAY!

Prize Composition Etude Contest CARLO MINETTI Andantino Copyright 1912 by Theo. Presser Co

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THE ETUDE

SWEETHEART

AUGUSTUS GREVILLE

A.L.POWELL





DOTS TIES AND SIMILAR MARKS. 1 When two notes are their with a semi-statenta



which dot is observed? 3 Has C sharp unifor a relative miner scale?
4. When two quarter notes are tied, and a dot is pinced after the second note, as in the example;



is the accoust note tied?

one account note event.

5, (a) In the formation of the armba I teach rought to count from makes above the first of the first that the total control of the first of the day of the first of the day of the first of

O. S. C.
The two notes mentioned in your first question are not tied. You must interpret your signs in their completeness. The following combination is a single structure. I indicates a marrate effect sign by itself. ough by itself: . It indicates a marcato effect for the notes over which it is placed, usually played with the down-arm touch.

In your second question the dot after the note refers to its time value, increasing its length by one-half of uts time value, increasing its length by one-mart o-itself, or to the value of a quarter and an eighth The dot over the note indicates the manner of playing the flot over the note indicates the manner of pushing it, or staccato. Pupils sometimes ask: "Why not write statement notes ustead of notes that are apparently to be held for a quarter and an eighth?" Because signs are many of them addreviations. To write sixteenth notes with the necessary rests between the notes would make a confused looking page of music, while the dot indicates in a simple and clear manner the effect that

In your fourth question the slur mark is a tie. the indicates that the second note is a continuation of the first. In the example the dot adds an eighth to the value of the second note, and the following eighth

completes the measure value. In answer to fifth question, A sharp minor is the relative minor to C sharp major, but on account of the confusing accumulation of its seven sharps, its coharmonic equivalent, B flat minor, is generally used in its place. The information you convey in question

THNING

five (a) is correct.

"Dues it injure the tone quality of a plane to perfect it to stay material 4 long time? Does it not simply sense the larging not to stand so well when the to next done?"

The tendency of wood in standing for a long time is to assume a normal condition, towards which it is to assume a normal condition, towards which it instarally returns after this condition has been disturbed in any way. A violin loses its resonance if it says way. A violin loses its resonance if it says for months unstrung and unused, and requires much playing before it can be brought back into condition. The wood in planus exhibits some of the same tendencies, and hence is the letter for being kept con-stantly in condition. The right condition is that in stantly in condition. The right condition is use and which the pixuo should stand when in constant use and well timed. If left untimed for a long time the ten dency is for the instrument to become normal in that many tengins at once to fall hack into this constraint, as the property timings may be necessary to bring it brick again. A new normal has to be established. It naturally follows, that the fone quality of the instrument will be better if it is constantly kept at a correct normal and not at a wrong one, even though this may consist in noting those than the wires heling allowed to remain well of times.

TONICAGLEA PHRASING ETC. "I. Wir is the term 6/4 position so termed?

"I. Wire so the term 6/4 position so termed?

"I. Where can I flod a discussion of the respective meetic of the fixed and morehic do, and tonle-sebfia systems?

"I. Kindly define the exact motions in band

"I Kindly define the entre troutone as the control of the control

1. The common chord or tried consists of three tones forming the intervals 1, 3 and 5, counting upwards from the root or 1. This is the root position, with 1 in the bass. If 5 is in the bass, the triad would be written using the triad on C



Computing the notes again they will rend, bass-tone, fourth, sixth, the form having changed thus from root, third, fifth, The triad is now "called for short" the



2. A complete discussion of the merits of the tonic-sol-fa system may be found in "Teacher's Manual of the Tonic-sol-fa. System," by John Curven. 1 do not remember to have seen any book that presents the opposite side of the case, although there have been many articles published in various periodicals. tonic-sol-fa has met with great success in England and Wales in tenching sight singing, but never made much headway in this country. It has never been successfully applied to instrumental music. The principal ob-jection brought against the "movable do" is that it is person brought against the movement are provided for the same conception, thus confusing the student mind The letters of the staff, A. B. C. etc., represent fixed pitch. Each letter always represents the same tone Each new scale, therefore, must begin on a new letter.
The inter-relationship of the tones of the scale are represented by the figures from one to eight. The inter-relationship is invariable, hence the same figures apply to each and every scale. By practicing the pitch names (letters) and scale names (figures) the student may acquire a complete understanding of, and feeling same idea as the figures, and therefore the student is required to master three names for every tone in the seale, the letter, the figure and the syllable. As adher-ents of the "movable do" maintain that the syllables are only needed for purposes of vocalization, they can came service as the figures occasions great confusion of idea. The figures answer the purpose much better as they show the inter-relationship in a manner that is ally understood.

3. Lay the arm on the table. Raise the hand up a 3.1 Lay too arm on the table. Raise the Bailed up and down from the wrist without disturbing the arm. This is hand motion, frequently called wrist touch. Meanwhile accurate definition is not universal, or if it were, "earlist touch" would be a missomer. for the wrist is

4. The understanding of playing motions has inwith more accurate definition. It would be a little difficult to decide just what was meant in your quotation for the reason that in many of the older books terms are used differently than they are now. Your use of the down-arm touch for the beginning of phrases, how-

surceeding obrase. Hand touch is used for rapid repeti tion, and in combination with the forearm, a detailed analysis of which you will find in Mason, in octaves, M, B also writes at length in regard to phrasing, and the clearness of phrasing upon wind instruments as compared with its confusion upon the pisno. Prohable nine-tenths of the average players have a very indistinct idea of what phrasing is; indeed if you will question them you will find that the fact that a piece of piane music does not progress without break from end to end in a sars of endless melady has never accurred to them although they have been vignely conscious of something revelation to them and even after instruction the masority of them do not take the pains to study it out in their music. The wind instrument player, however, genreally learns to take breath and break the phrase at the same place. There is, therefore, some punetuation, even though he does not regard it in its details. The aver-age violin slaver is also a great offender in this recard. often letting his melodics stream along without fairnest sign of a break, until the intelligent listener gets fairly out of breath watching for the proper "breathing" places, as a singer would say. The ourstion of phrasine is a very important one, and should receive much more attention than is ordinarily given to Take up a book and read a sage aloud without minding commas, periods or any punctuation, but all in the same monotonous tone of voice. That is the way in which much piano and violin playing sounds to the cultivated listener. DOUBLE SCALES.

"I. What is the best eithing or arrangement of the districts scales, and loth minor forms in double activity." The world you dolled in the case of a contine student withing to ship from memory. Sheald not memory week he given vory indictionally to herdies a students? Illow would you give it? B. P. A.

1. The scales are treated very fully in Mason's Touch and Technic. You will also find them fully fingered in all forms in Complete School of Technic, by Philipp. Only the harmonic minor is used in double sixths, Trying to learn to play from memory ought to make excellent drill for a careless pupil, although it make excellent drill for a carciess papel, although it may be some time before she can rely upon herself to make any practical use of it. But careless students need constant and insistent drill in application accuracy, and in order to memorize well it is absolutely necessary to hold the attention well in check. Hence if you can insist on your pupils carrying out your ideas, and can hold her to accuracy in her work, memorizing her at first simple pieces, and such as appeal to her musical nature. Pupils find difficulty in memorising things they cannot understand. I should also require a small amount at a time to been with increasing as attention can be better held in control. The best man-ner in which to memorize is to learn the music away from the piano, studying it phrase by phrase. This may require more musicianthin and concentration than you can command in your punil at present however,

WHAT TO STUDY

"I Do you recommend Kibbler for the first four grader?

2 In what order and in what grades could I are choults! within so that my popils may have here.

3 In it preferable to use it special attract book of the could be supported by the could be su

I. Louis Köhler was one of the most distinguished and successful pedagognes of his generation. His ideas and principles were embodied in a long series of études When they were first published they were enthusiastically received by a large number of teachers, who found them more musical than those of Czerny. They will have their enthusiastic adherents, although they have not supplemed Caerny in the manner that was at first predicted by their admirers. They are very excel-

2. The hest collection of simple pieces by Bach is First Study of Bach, which may be taken up in the third grade. This may be followed by Little Preludes the fifth. Heller's Op. 47 may be begun in the third grade, and may be succeeded by Op. 46 and 45. If you do not wish to use so many of Heller's études, you will 3. The principles of octave playing von will find most The pupil will need octave études, however, and you will find Horvath's Melodious Octore Studies, Op. 43. will please the student. Selected Octave Studies by Presser is also an admirably selected collection for the earlier stages of the study.

4. Second grade. The simpler numbers in Schu- Second grade. The simpler numbers in sour-mann's Albam for the Young, Op. 68.
 Tierd grade. Mozart, Sonata in C, No. 1; in F. No. 4; in F. No. 6; Rondo in D. The numbering is accord-ing to the Cotta childne. Waydin, Gipty, Rondo: Sonatas in C and in D. Beethoven, two sonatas, Op. 69. Varia-tics of the Wilesting in Amenda & Jim. tions on Nel cor pin. Variations in A. quanto e pin bello. Rondo in C. Schuhert, Impromptu in A flat. Fourth grade, Mozari, Sonata in B Flat, No.

stucke, On. 19. **I. How many kinds of staccato are there, and what are ther? **2 Whith interests is used the meel? **20, What kind of staccate does the following measure require?

16th 1 1 1 1

"4. If the illustratory around rhord of the ke of C is B, W F and A flat, is it makes or minor is there not a distillated seventh chord in ever-ber Y.

1. Two main divisions of slaccato are commonly in-dicated in music, "short staccato," indicated by the pointed dash, as above, and semi-staccato, indicated by Some teachers maintain that there is only one kind of staceato, that the effect produced in the effort to differentiate the two is more imaginary than real. Be this as it may, the sharp staccato dash is seen less in modern editions than in the older ones. Beethoven, in a rather careless manner, used the dot interchangeably for either staccato or accent, leaving it to the intelligence of the player to determine which was intended. The lerms finger staccato and wrist staccato are much used, but refer more to the monner of execution than to the shortness of the resulting sound. As I have said before, however, the term hand staccate would much more accurately define wrist staccate, as it is proas a hinge. The semi-starcato is used the most, so-called wrist studies belonging mostly to this class; for example, the celebrated Staccato Etude in C major by Rubinstein. The marks over the notes in the example you give in your third question call for the abort staccate. Whether correctly or not it would be impossible to say without knowing the context. The proba-bility is, however, that the marks are carelessly placed In asswer to your fourth question, the chord named is neither major nor minor, but diminished. It is formed on the leading-tone, or seventh degree, of the key of C minor Although occurring naturally in the minor, diminished sevenths are nevertheless freely used

in the major, where they are formed by flatting the sixth degree of the scale, which is the seventh in the chord. The chord may be formed in every scale, but demands different snelling according to the position in

GRAND PAUSE. "Will you plots tell me what the letters G P mean, being placed in a measure containing a whole rest? I have been unable to find it in my destinance of market terms."

The letters simply stand for "Grand Pause." In cases where it is used, it is the composer's intention that the even longer than an ordinary hold over the rest mish "Lunga Pausa," which means long pause.

If music he the food of love, play on Give me excess of it; that, surfeiting. The appetite may sicken, and so die. That strain againt it had a dying fall That strain again! it had a dring fall

O. it came o'et my ear like the sweet south.

That breathes upon a bank of violets,

(cating and giving odor! Shakespeare

BRRASTING THE OPERATIC WAVE.

BY FRANK I RENUMER.

WHATEVER may be the final effect of the music drama in its relation to the strict forms of pure music, the present revival has brought a new prob lem for the yoral teacher. The glare and glitter of 'grand" opera have bewitched the young person of both sexes. The old plodding eareer of church and concert sineing is far too tame for the youngster of to-day. Newspapers are filled with the exploits and exploitings of "stars," and every youth and every exploitings of "stars," and every youth and every mailen possessed of a pleasting twitter sees visions of gold and glory. A little study, a little "high C." a little "influence," and they too, will be heralded for and wide as "song-littles," and their princely incurses and style of living will be the enzy of all the lesser fry of church and concert singers.

CHURCH AND CONCERT OPPORTUNITIES NEGLECTED.

In the meantime church choirs languish and organ ists and music committees seek frontically and vainly for singers who have voices and are musicians. For example, a position paying \$1,000 became vacant in New York last season. The work was light, the prestige of the institution unusual. With any enter presinge of the matthition universal, vertil any enter-prise at all, concert singing and teaching would have returned an income of \$5,000, with pleasant social connections and a probability of permanency. An opera-engagement would need to offer double the amount, with its roving life, enormous expenses and managerial uncertainty, to be in the same class, even from a purely financial point of view. But although a well-known yoral teacher was given carte blanche in the selection, no available eandidate was found. Scores of voices were carefully "tried" and the country scoured for hundreds of miles in all directions by the most sucessful agents, but in vain. A really beautiful, well-trained soprano voice could not be obtained at that Moreover the search revealed only two thoroughly trained and thoroughly satisfactory voices at

Plenty of operatic aspirants were willing to acthe humble salary pending the influx of wealth which they were confidently expecting a bit later. As one young lady naively expressed it, "Oh, I am studying for opera you know, but in the meantime a church position would come in all right." It certainly would have, in her case and many others, but as a prominent organist remarked in my hearing, "Once a singer gets the operatic hee in her bonnet she is of no earthly use in a choir loft." These operatic aspirants all displayed certain fixed disabilities, among them utter absence of musicianship, inexperience, ignorance of stered song literature. As for tone ignorance of stered song interature. As for fone production, their one idea seemed to be, "Anything to raise the roof." Everywhere conditions seem to to raise the root. Every state constants seed to be about the same. From crery statio transom come fearsome sounds of young, undeveloped tenors coming to conclusions with their "high C" many years too soon; of young and delicate sopranos straining desperately for what? Quality? Execu-tion? Interpretation? No indeed! Just for plain straining desperately for wout? Quantity? Execu-tion? Interpretation? No indeed! Just for plain LOUDVESS. Do they know any of the songs of Schubert? No. Any of Schumann? Grieg? Straws? Debessy? Brahms? Well, yes. They believe they did see a song of Brahms once but they don't exactly remember which one

VERY, VERY FEW CAN SUCCEED.

In the very nature of the case not one-half of one per cent, of these ambitious students, even though talented, will ever secure any sort of an engagement prizes may always fall back on an innumerable array of the time No organ lost wants them For the of the time. No organ loft wants them. For the concert stage they are not studented. The few operatic artists, even the successful ones, who have attempted oncert work were concert singers first and operatic. Some-birds, later on, almost without exception. The color, having been rulend by much forcing, will scarcely justify study in other lines. One selves have failed.

The problem prescuted is a very practical one.

How are we to keep the fires of enthusiasm burning while gently directing the pupil into paths of wis-dom and common sense? We can afford to be patient with the young person. Footlight glamor calls ever to youth, and when to that is added the narrowing conviction that opera is the highest form of art (being the most costly), it is small wonder that their precious heads have been turned. Let us fortily our toleration with memories of our own first circus and the immediate and used desire to become a Just bark back to our own first opera, to the mere nerve intoxication which it induced. youngster may have his fling at the opera; he will survive, just as we all passed through the circus and other fevers. Let him have his musical meades has dose him liberally and unceasingly with Schubert and Brahms. Make him grind out the necessary years of apprenticeship at the work bench of vocal control and development. Inoculate him with admiration for a good pianissimo.

When the patient is convalescing we may point out the fact that opera is after all only one-half music, the other half belonging to the drama and, one might add, the other half to Society, with a large Let him notice that mature musicians of deep culture are only rarely seen at the opera but always and faithfully at symphony, oratorio and chamber music concerts and at recitals of all kinds the pupil's gifts point unmistakably to an operation career, the fact should of course be recognized, but he same patient and thorough foundation should be had as in the case of the church or concert singer

WHEN THE PIANO GETS OUT OF ORDER BY AN OLD TRACKED

Sour people have a habit of sending for the doctor when many times a good mustard plaster would be better than all the doctors in town.

It is the same way with the piano. Many teachers and students run for the dealer and the repairer with imagined injuries when there is really very little the matter with the piano. For instance, some piano owners will tell you that their instrument has suddenly "lost its tone." tigation will often reveal that the piano has simply been moved to another part of the room or else placed

flat against a wall, so that the acoustical properties of the instrument are altered by outside conditions. In order to get volume from an upright piano it should not be backed up against a wall. Set it at an angle to the wall even though you have to drape the ange to the wan even though you have to urape the hack with a light silk drapery. The silk curtain does not destroy the sound—the wall does. The source of light upon the music desk must, of course, govern the placing of the piano to a large extent. When possible placing of the plano to a sarge execut. When pusoned the plano should rest upon an uncarpeted wooden flore. If the placing of the plano is right and the tone is If the placing of the plano is right and the tone is still unsatisfactory your only recourse then is the tuner. I do not advise "tinkering" with the piano at home. Like home plumbing, home repairs should be limited to the simplest possible matters.

Sometimes the ivory keys come loose. This is usu ally due to atmospheric changes—too much heat or too much moisture in the room. In such a case the keys will give much trouble until they are securely glued on at the factory. Sometimes the expert repairer will allow two or three days for the glue to set. During this time the key is in a clamp made especially for this purpose. A temporary repair may be made by mixing good glue and whiting together and attaching it to the surfaces, rubbing the ivery back and forth upon the

old tuners have told me that the piano that is tuned at regular intervals lasts much longer. The teacher's at regular meet an east much tonger. The teacherthan three times a year. Some teachers have monthly than three times a year. Some teachers have monthly unings. Few trachers appreciate the effect of the acasons upon the piano. The changes in temperature will have a more appreciable effect upon the instrument than excessive playing. Cold nights and warm days produce expansions and contractions of the metal that affect the pitch very noticeably. The metal in a pinno is just as much metal as though it were in a bridge

Consequently, protect your piano from extremes of Penn music expresses human sentiment but poorly

adily for this reason it is posted to the before it does very far. It comes not from the heart, hence it fails to go to the heart, and for this reason it lacks frue hife and must pass away. Schopenhuner



Department for Singers Conducted by Eminent Vocal Teachers

Editor for June MR. KARLETON HACKETT

Knrieton Hackett was born in R Educated as October 8, 1867. Harvard

HOW TO GIVE A YOUNG PUPIL AN IDEA OF A GOOD TONE

In an overwhelming majority of case when a young student enters the studio to begin lessons he has but the most misty notion of what a good tone sounds like, even when produced by his own votce He may have excellent taste, may have naturally a voice of musical quality, yet have scarcely any standard by which to judge the sound of his own voice. Such pupils lack a standard, and have no means to tell what their own voices sound like;

they are completely ignorant. Moreover they are apt to be both burt and offended then you broach the subject to them. When you first tell them that they cannot accurately tell what their own voices really sound like, they have the notion that you are somehow accusing them of lack of musical perception. Consequently, master must be handled most carefully, for it is vital to successful work that friendly relations be established between

pupil and teacher.

How is it that the young student, with a good voice and some talent for music, cannot accurately judge of the quality of his own tone, nor know what is desired? Pure tone depends on perfect vocal adjustment, and not once in a hundred times does a pupil come to the teacher with a freedom in tone emission which has enabled him to develop a perfectly pure tone. His car has become so accustomed to the quality of tone which he has always heard from his own voice that he considers the quality of it is not only desirable, but disthectively and preuliarly his own-someto be changed. But if, as is practically aiways the case, there is something ob jectionable in his manner of tone production, something which interferes with his making the best tone of which his vocal apparatus is capable, then the tone to

CHANGING THE QUALITY OF THE TONE. that this process would somehow not affect the quality of the tone. Now if there was something wrong with the manthing which must be corrected if the creating start, the very first thing noticed will be a change in the quality of the tone. setting him adrift like a beat without ours

which his ear has become thoroughly ad-justed is not the desirable one, and must

The human car, by which name we usually call that faculty of the brain which recognizes musical impressions, is just as uncertain in its action and standards as everything else which pertains to man, and only through long study can it be at all sure of itself. But the young student starts in with the idea that he knows a good tone when he hears it, more espe-enally when applied to the tones of his own voice, and sometimes it is a serious task to convince him that, so far as his wn voice is concerned, he has never heard give out the true tone, and has no sort of idea what it ought to sound like. Not until the pupil has reached such a stage d development as has given him perfect freedom of tone emission can be possibly hear the desired sound of his own voice,

THE PROPERTY GUIDE.

Still the student must have something to go on, some picture in the mind which will guide him, for as he only makes tone in response to a mental or aural picture. without something definite be will not utter a sound; so how shall one go to work to form an image for the pupil? impress on his mind first of all that pure tone is the result of perfect elasticity in the tone-producing apparatus, directing his attention to relaxing all rigidity in the breathing muscles and in the throat mus cles, so that the muscular system may be in normal condition for action. The tension of all the muscles necessary for the production of tone can be relaxed if the capil is willing to put his mind to it, just as easily as the wrist can be relaxed at will. Then give him the pitch of a tone in the middle of his voice, one that he knows he can sing easily. Tell him to breathe out freely, making the sound of

the vowel on. Here, of course, comes in the special function of the teacher, which is not only to tell the pupil to do all these things with perfectly elastic muscular ac tion, but also to know by the tone which the pupil produces whether or not he actually does use the right muscles. If all that was necessary to enable the pupil to luce pure tone was merely to tell him to do so, then indeed the teaching of singing uld be a simple matter. The value of the teacher depends almost entirely on his possessing a fineness of hearing which enables him to tell a pure tone when he hears it, if the pupil does not succeed in producing what is desired, and on his comprehending where the difficulty is and how

of the tone-producing muscles. The teacher's business is to locate this trouble and remove it Supposing the pupit did produce a perfeetly pure tone, the result of the proper action of the tone-producing machine, the chances are fifty to one that he will not like it. Here is the perennial trouble in the vocal studio. It is not difficult in normal cases to get a pupil into such a state of clasticity as will enable him to produce a really good tone, but it is exceedingly difficult to make him realise that and this is always the work of months, this sound which he hears is a good tone, one which he is to take for his model and reproduce with such accuracy as shall fix it in his consciousness as the basis of

future work The pupil may have heard much good inging, may even be very sensitive to ood tone when he hears it from others, but in the practical work of the studio this very fact is often a hindrance in getting him adjusted to the correct tone for his own voice. The tones which he has most admired in others will have been those full, resonant, mellow tones which come from the completely poised and matured artist, the result of years of study which have brought mastery. The young pupil desires at once to give out his voice with the same fullness and volume, which is a simple physical impossibility. volume and quality which he rightly admired in the finished artist has been achieved through long years of work in the right manner, and there is no more chance of the young student producing the same kind of tone at once than there

is of the youth at his first entrance into a gyunnasium of doing the things he sees the old professional athletes do.

AVOID SERKING VOLUME AT FIRST. The ideal of the young student is nearly always volume, power, the resonance of the big developed voices, while the voiceplacing work of the studio must establish conditions of freedom of tone emission which give purity and beauty of tone quality. If the pupil he intelligent and filing to subordinate his wishes to those of the teacher, the conditions of muscular elasticity on which freedom of tone production depend, can be obtained without great difficulty, but the tone quality of the remedy it. If the tone be not pure, voice then becomes so soft, and possesses there is always some tension interfering so little resonance or intensity in it, that in some manner with the proper elasticity the average pupil is both dissatisfied and

THE SYMPATHETIC TEACHER.

Herein lies the particular advantage in having a sympathetic teacher. The teacher must make the pupil comprehend why this tone, which seems to the teacher lacking in the desired qualities, but which the outil has admired in distinguished artists, nevertheless the basis on which all mastery of the voice must rest. Beauty of tone quality is really another way of saving freedom of tone production, and unless this condition is established in the first place, with the understanding on the part of the pupil as to why it is neces-sary, there is no chance for the developnent of the volume, power, and range, which are essential to succes-

The young pupil comprehends the means of producing the desired one much more readily through the sensations of case and freedom in production, than through the effect the quality of the tone produces on his car. The sensations of case and free dom he can be brought to understand through the definiteness of physical sen-Then gradually his ear becomes sation. adjusted to the sound, and he learns to recognize that certain sensations in the production of tone always produce a certain quality of tone. Not until these two cognate facts have become perfectly clear to his mind, has he any true idea of the tone quality which belongs to his own A pure tone is something new to practically every student, something which was not in his voice in the first place because of some physical or mental misud



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what to do next to unravel things. GEORGE CHADWICK STOCK

Teacher of Singing ESTABLISHED 1893

Properties word student, dut mily located who intend to study with Mr. Stock in properties arrange for appointments so later than July 1st. Studio closed from

justment. When he first hears it, the quality is so different from that which he expected, that it is impossible for him to recognize it as the the tone desired. EPERDOM AND REASTICITY NEEDED

If the pupil knew the proper tone when he heard it or how to so to work to produce it, he would have no need of the voice teacher, since he could do is all for himself. But the desired tone depends on establishing certain conditions of freedom and elasticity in the tone-producing apparatus, which he does not understand how to gain, and is still more confused by the fact, that when these conditions have been established, the tone quality which results is a new thing in his experience, something which left to himself he would not have considered desirable Giving a young pupil a distinct idea of good tone when produced by his own voice, is the result of a process of tone placement and voice development. process takes time, since it means the adjustment of the nucil's consciousness to tone quality new to his experience, There is no royal road to it, neither is it a something copied from the outside, but the growth of an understanding of certain facts within the inner consciousness of the pupil. Not until all restrictive tensions have been removed, so that the tone comes out with perfect freedom, can the pupil by any possibility know what the true sound of his voice is, for his voice is a thing personal to himself, the result of his peculiar physical and psychic makeup, not like that of anyhody else in the world, and he himself can never know what it is like, until those condi-

in a few words, the successful achieve-THE FUNDAMENTAL LAW OF

young nuril an idea of a good tone men

SINGING THE first idea that the young pupil must grasp is that all the processes of singing are things attended by nature. Almost all the young students have a more or less misty idea that singing is an artificial act outside of nature's plans, which they must learn in some newsterious way. This idea has been fostered by many teachers of singing whether intentionally or not cannot be said. The fact remains that the whole subject has been clothed in language giving the impression that it was secret known only to the chosen few. When the pupil starts with this artificial idea the mental attitude in which

he approaches singing is entirely The pupil learns certain detached ets, that the breath must be taken just so, the tongue held in a particular position, the jaw in another, the larynx in yet another, and so forth. He has many different things in this mind which he must remember that he is completely at sea, not knowing which way to turn, nor daring to make a move for fear he will make a mistake. Under these conditions the earnest student and conscientious teacher frequently become so confused and at

TONE AN IMAGE IN THE MIND Tone is first of all an image in the the same way that he learned to swim mind. The singer conceives a tone in his brain. Then by means of his will acting on the tone-producing muscles he gives it utterance. This is the primary fact, should be kept clearly in mind by the teacher, and made plein to the student. The tone-producing machine which actually makes the but the motive power which sets it going is an act of will giving expres-

sion to an image of the brain. Pupil after pupil has the notion that it is a purely physical function, so each one seeks to comprehend the muscular functions involved, without the slightes comprehension of the psychic laws which lie back of all muscular functions

Now if you can make the pupil un-derstand that the response of the muscular system to the image in the brain is something intended for fully constructed the apparatus, and that it arts in certain definite ways, all in accordance with natural law, then you have given him some grasp on the fundamental principle of singing. With this clearly in his mind he can begin bit by bit to comprehend how the various parts fit together, for he will have hold of the root of the matter from which all else comes in natural growth. The other voluntary functions, such as talking, walking and the various other movements which we perform during the day for the purpose of living or getting from one place to another, were all learned by practical experiment before we were tions on which pure tone depends, have old enough to think, but people seldom been completely established. Giving a condy singing until they have reached years when they begin to ask reasons Unless they understand for things ment of freedom of tone production, for that singing is as much a natural func not until he has produced a free tone can be have any idea what it would sound tion as talking they have no notion how to approach it, so they ask questions, and wish to know things which are absolutely unknowable,

SINGING A NATURAL FUNCTION. There are many pupils who have no idea that the apparatus with which they talk is precisely the same one with which they sing. If they have thought about it at all they have pictured the two things as distinct, the one a natural thing, for of course everybody can talk, while the other the singing voice, was in their minds a something altogether separate, and as far as their knowledge went, an incomprehensible mysters. To the extent in which the actual mechanism for the production of tone is concerned. anyhody who can speak in a normal tone proves by that very act that he possesses a voice which could be used for singing. Whether or not be will sing depends on that faculty of the ram, which is sensitive to musical impression, and which is commonly however, the physical ear, but the facpupil is able to speak excites no surprise, for it is one of the com monplaces of life. He modulates his voice to express many emotions withelse can do the same, but the idea that his singing voice is fundamentally the same, moved through the same enns, governed by the same natural laws in the same manner, is at first most astonishing thought

the elemental fact that up came and the many students tumble, and from which so voice was put into him by nature 100, many sources unique, and from which the express purpose of being used for a goodly number are never able to

to do it by practical experiment, in and skate, then there is an understandable basis on which to work Young singers, and a good many old enough to know better, have the notion somewhere in the back of their heads that singing is a gift, like Titian-colored hair, and that if they have it the teacher in some mysterious way "brings it out" while they may take their case as he does the work. Instead of understanding at the very

beginning that they must learn to adjust themselves to the workings of complex but definite laws by nature, they superstitiously seek some secret way, which the teacher has learned in some far-off country, which one day will be revealed to them, when they will find themselves transformed into great artists in the twinkling of an eye, as the fairy-godmother transformed Cinderella. But if they were made to comprehend at the outset that they are dealing with natural laws and bedily functions, they could not delude themselves with any of these pleasing but totally unreal fancies. Singing being a natural function, it ust conform to law. The only way of

telling this is through the result. you are learning a new movement in skating and fall down, it is painfully evident to you that you did not do it in the proper way, since we understand enough about gravitation to know that if you offend the law you are punished immediately, no matter what you may have intended. In singing, pupils get a wrong notion

in the heads so they keep on time after time, trying it in the way that wil not work, permitting the tone to break and do all kinds of unpleasant things yet not understanding that they musbe proceeding on an incorrect theory their idea of making the tone was correct, that is what nature intended the result would be good, but if it be not, nature is not at fault, they simply are doing the wrong thing. They do not understand that they must conform to natural law, which always works in a perfectly definite manner but have the idea that singing is artithough they may have "broken" most disasterously on their previous retempts They feel that if they persevere sometime they will get it. On the plan that having started on the wrong road if you keep going straight alicad in course of time you will arrive at the place you wished to reach, which all the time lay in just the opposite There was one young man once who

felt that he was progressing because when he began his study his throat used to hurt when his voice broke, hat now he had reached a point where he could break time after time without any distress at all. This was not so foolish as it might seem. are at least a great many in his class. going blindly ahead, getting deeper and deeper into trouble all the time, because all their knowledge of the voice is theoretical, not knowing that the whole matter is based on natural laws and must conform to them if any good result is to be attained. Understanding that singing is the result of a natural function, does not make people singers, but it does give them the cine most actonishing moughs

When you can make the pupil grasp up will save them from a vast number of
the common modals. to the truth, which if intelligently followed When you can make use pulse games and a common putfalls into which so

Planes mention THE ETUDE when addressing our advertis

THE TONGUE. One of the most evident causes of

trouble to the young singer (and posstbly to the rest of the world) is an unruly tongue. Yet as a matter of fact the tongue receives the credit for difficulties where, if the truth were better understood, the blame does not rest on the tongue at all. In a great many cases it is easy to be seen that the tongue is drawn back and all "bunched up" so that the passage through the back of the mouth, which should be open to admit the free outflow of the tone, is almost closed by the tongue. This makes the tone thick and muddy in quality, renders dis-tinct enunciation impossible, and presents a problem which must be solved if the singer is ever to gain proper con-

trol of his voice. But in all this how much is the tongue really to blame? Nine times out of ten the tongue is not to blame at all, when you come to understand the laws which govern good tone production. To put it in language all forms the front of the throat, so there be any improper tension in the throat the tongue will be stiffened and unable to perform its functions n counciation, and will interfere with the free emission of the tone. But the tongue is not causing the trouble, it is merely a visible signpost indicating that trouble exists down below.

The human voice is not produced by a series of detached, unrelated actions, but by one organic whole, with many ponent actions all interrelated in the closest manner. The vital fact is that the motor energy which produces the tone, is the play of the breath on the vocal chords. If this primary function be not right then everything up above will be badly adjusted, no doing what it should do, yet the fault is not with the bad results up above, but in the real cause down below. reason why there is so much misapprehension in regard to the voice is because the vital functions, the interaction of the breath and throat, which actually produce the tone, are hidden away from sight, while some of the bad results that come necessarily from improper breath action are plainly visilocate the cause of the trouble and remove it. To do this successfully remove it. To do this succession, means to thoroughly understand the action of the entire tone producing

The young singer can look into the mouth and see with his own eyes that the tongue is all out of place, that instead of lying quietly in the bottom the throat is open, it is all bunched up in the way. At once they know that this ought not to be, so they adopt all sorts of expedients to get the tongoe forward out of the way, holding the back down with a spoon, even in some cases taking hold of the tip of the is concerned, nothing at all is being

This work with the tongue itself, the roof you put a pan under it to nems value has been done unless you not, then you must go at it in the

locate the leak and remedy matters manner that will develop your powers where the trouble has been caused, or you will find yourself left behind risible to any one, while the under-Singing is a profession, in which only standing of free breath action, so that those well equipped succeed. there shall be no tension in the throat to cause the tongue to do the wrong thing, demands a knowledge of the laws of tone production which only the thoroughly equipped teachers have learned. In voice teaching, when the toneue is doing what you know it should not do, the cause lies farther down, and must be remedied there if permanent good is to result

ENUNCIATE PLAINLY.

Wery do so many singers enunciate so indistinctly that it is often impossible to tell what language they are using? Usually, because they are not

thinking of what the words mean, but have their minds fixed on making what they feel to be a good tone. Of course, if they do not make a good tone no-Body will care to listen to them, but unless they use their skill to give expression to the meaning of the poetry and music, they will find that few are interested in what they do. Young singers get so bound up in consider-ation of the technical side of their work. that they forget that technique is but means to an end; the expression of beauty is the true purpose of sing-The distinct enunciation of the ing. words is one of the ways in which this beauty is given to the hearers, and unless it is there, the singing will be uninteresting. Put your mind on making the words mean something, then they will begin to come out clearly. If they don't you will be conscious of the fact, and learn to make them ex-

KEEPINS TIME.

How many singers labor under the delusion that keeping strict time renders music mechanical and detracts from its expressive power? merely shows that they are young and might just as well say that for a poet express himself grammatically, would detract from his powers of imag dell in music so that you can sing the ususic accurately, as it written then you are hopelessly handicapped in the race, no matter how good your natural voice may be, nor how much feeling you may have for musi

Vocally you may be equipped to sing the music, but in musicianship you are weak that you cannot cope with the complex rhythms of modern ex-This last season in one of our great opera houses there was a young singer

much promise, vocally, who was given a small part in an opera, to see if she "could make good." While there was not much to sing, what there was of it was both important and difficult. she could not enter at the proper place rhythm. After one trial the part was rhythm. After one trial the part was taken away from her. This is worth thinking about. Her voice was good enough for grand opera, but she was not a musician, so they had to let her

When you arrive at a point that permits you to sing with an orchestra, then the kind of musical training you have had will spell success or failure Can you enter accurately on the last the leak. That might prevent half of the third heat in the fifth meachange, but nothing of permaner of complicated music? If you consider

Buf the bad action of the tongue is no matter what your voice may be.

DON'T FEAR

Don't be afraid to sing. Like every-thing else in the world, singing is a definite thing, and is learned through the actual doing. Almost all the distinguished artists have done a trem dous amount of singing, and what they know is based on practical experience. Of course, they had to have some theories to proceed on, but they have worked these out from theories into facts which they knew, through lone ractice in actual singing. Don't be fraid that your voice will wear out, for nature constructed it of the toughest material she knew how to mannacture, and it will stand a lot of As soon as you can sing anything at all, do so. Not with the idea that it is perfect, or even very good, but with the view of gaining the understanding which only comes through actual experience. You learned to swim, by swimming, to skate, by skating, and you will learn to sing in the same manner, by singing,

VOCAL BEWARES. Brwart of any exercise that tends to tighten the muscles surrounding the

Beware of any voice exercise that leads to exhaustion. Beware of any songs that employ more than one note outside of the most nfortable range of the voice

Beware of eccentric vocal methods Brware of remedies for throat troubles which are liable to prove more violent irritants than the trouble itself. singer recently ruined her voice by taking a strong solution of carbolic told her that carbolic acid was a good

throat disinfectant. Beware of straining your voice while singing in a choir or chorus. Choir singing forms the best kind of practice, but must not be overdone.

Beware of foods that are known ombatants. Nothing affects the voice so quickly as an "up-set" stomach, Beware of teachers who tell you that cured in one or two years

WHAT METHOD DO YOU TRACKS

In searching for a vocal instructor, the student's first question naturally is: method does he teach-Italian, French or German?" The question is as ridicelons as the answer in most cases. Name and country have little to do with methods. National methods do not exist any more, as teachers of the ideas and opinious; but tradition holds us fast if we do not break its shackles. There can be only one way to sing correctly, and that is the "natural way." The fundamental laws are alway, the randomental laws are au-ways the same; it is the comparative ability of the teacher to explain them, ties of each individual voice which

I would emphasize the importance of the stroke of the glottis. But there is a right and a wrong stroke of the which he is practicing.-Mmc. D'Arona.



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Editor for June. HERVE D. WILKINS

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OPGAN ACCENT

In discussing the use of accent in organ-playing certain facts must be premised regarding the nature of the organ tone and mechanism as compared with other instruments, and a clear understanding must be established

The plano is generally regarded as an ideal instrument for accent, on account of the nature of its mechanism. and the fact that the player can, by modifications of the touch, bring into prominence any individual tones, chords or melodies as desired, also on the violin and upon brass instruments a reinforced impulse can be given to

any desired note. While the tone of the organ does not respond to any augmented impulse in the touch as does the piano, the organ still has a great advantage over the plano in that it can sustain a tone with mented power, so that the end of an organ tone may be made as energetic desired, while the end of a sustained tone muon the pianoforte is,

A tone upon the organ can be released with absolute suddenness and definiteness, while the close of a piano

In the Introduction to the Sixth Rhapsody by Livet, the master has supplied this lack by a staccato rehence the slurred unisons of in

nence the sturred unusons in this piece, which are sometimes mistaken by students for tied notes. The property of precise and full-toned ending possessed by the organtone can he made to contribute most or phrase can be as accurately defined gs can its beginning.

ings of sure and phrase should re-reive increased attention on the part of organists, it can easily be discerned of organists are around to be position. of organists are prone to be negligent

in the matter of letting-go, often dwelling unduly on the last note of a slur, or a phrase, or at the end of the piece, to the detriment of clearness and correct expression.

Probably the worst offender in this regard is the player who insists on holding a note or a chord while he i scanning the register-knobs in search of a stop to be drawn or pushed, thus upsetting the musical effect. To couse in silence between phrases, or when changing stops, would often be much better. But it is not only in the ending of a piece as a whole, but also in the delivery of phrases, and slurs, and place in instrumental melodies as well Wilkins has also invented certain our improvements to church organic, which are a patented serif-action and for for plusing church chimes from the keybeard—Euron or True Eruon. as in vocal music, and also in the delivery of staccato notes and chords that the accurate release of the final tones is desirable and necessary. Accents may be divided into two classes, each class merging with the

other, since the lines of division cannot Rhythmical accents are those which have mostly to do with the time-keeping. It is safe to say that most people when they think of accent have in mind chiefly rhythmical accents, such as would be used in scale practice.

This is one of the most used accents, and is commonly dwelt upon by those nome, with continually increased speed for piano students. It is safe to say that such accents occur rarely actual music, except when the scale is measured in octaves, or where successive scale-groups have a change of

The scales at the end of Weber's claces in E, and of Chopin's E minor Concerto show the accent on the octaves, but other scales, as in Liser's minor Ballade, are to be played in an flow without accent. Bach's organ preludes are without

But when we come to figurations of the scale or of metodies in either organ or pinno music, we find a prevalence of accents, and these are the beginning of the group, or the tone upon which the figure is placed, terial or muscular re-enforcement They are written into the music and become obvious and duly effective when Melody accents also fall upon the longer notes of a melody or theme. Take the familiar themes to Bach's G



Here again the access are written into the music falling on the eighth notes, and they inhere in the resolute delivery of the theme. A sustained tone after one or me staccato tones has the effect of being accepted, as in Bach's G Major Fugue

Ev 2 **6** 30 m (3) ... Here, as in all similar instances.

there is the effect of an accent on the first note of the slur. Guilmant's Fifth Sonata shows how sustained tone after staccatos sounds as if accepted.

Bir Je S Cieto

An accent can be given to the final alse of a sustained note or chord on the organ by an energetic and exact release of the same. This is es-pecially useful in signalling the enrance of the choir on the first word of a hymn or anthem. If, for example, the singers are to begin on the fourth beat, then the final note of the preinde can be ended sharply on the third best, thus indicating to the singers the exact instant of their entrance. Even when the organ has no pause

at the entrance of a vocal part a staccato beat can be introduced for the saler of rehearsal and can be discarded when the singers have learned their

part EXPRESSIVE RHYTHMS Accents have a great deal to do with expressive rhythm. When the music is marked risolute or marcute, also in minuettes Scherri and similar forms the right effect must be sought in the phrasing and accentuation. Also in

music marked grazioso or macetoso. Some pieces have a swinging, swaying rhythm; other pieces have a martial, a resolute or a broad rhythm. Some melodies are tranquil and evenly flowing, others are animated sparkling, or perhaps fierce and im-

It is for the performer to invest all his playing with the appropriate mood and manner for every phrase, chord and melody. An affectation of nonchalance or of offhanded case of execution, or any thought or emotion which may detract from the true effect of the music is to be deplored. There can be no meaning to music unless it cerity. No haphazard effect can be worth while. All must be done with a right spirit and purpose. In short, whether music shall have a meaning and shall bring a message to the ouch no hindrance to the complete exncession of his thought. Since, whatpower of its tones, and by the in-

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THE DYNAMICS IN ORGAN REGISTRATION.

HERE are two different and distinct prin ciples which obtain in the management of the stone in organ-playing. Of these two principles, one has to

do with tone-color and the other with The first of these principles is that

of dynamics-to play softly or loudly, to increase or to diminish the tone, and to adapt the power employed to the end desired. The earliest organs had no provision

for changing or silencing any of the pipes, all the pipes for each key were continually effective. One of the carliest mentioned organs had ten pipes to each key, and an ancient organ in to each key. In some of the earliest pictures and frescors of organs the pipes are represented as being silenced by the fingers of the players in touching the mouths of the pipes.

In order to learn to manage the stops with reference to their power, and to practice crescendo and diminuendo on the manuals and pedals, the student must study the tone of all the stops with reference to their power, observ ing this rule; In creseendo passage to draw the softest of the stops yet undrawn, that is, to add the stops in the order of their strength; and in duvinsendo to withdraw the stops in the reverse order of their strength, beginning with the loudest of the stops still sounding.

In making this study the unison steps must be considered first, the soft 4 ft. stops being added after all the soft unisons are drawn, and the loud 4 ft. stops after the loud unison stops have been drawn.

In order to rehearse this a ehord may be held on the middle of the swell manual with the right hand, while the pedal coupled to swell holds the bass tone of the chord. The left hand drawing the stops in the following order: Eoline, swell to pedal and softest 16-foot pedal stop being already drawn,

Stopped Diapason Flute, 4 ft. (soft).

Open Diapason. Flageolett, Flautino and Dolce Cornett.

FF. Cornopean, These stops should then be retired Then again added, and then again a practical knowledge of the dynamic values of the various stops

On the choir manual, hold the chord with left hand and pedal and follow Dulciana, choir to pedal and pedal

Melodia or Concert Plate, 8 ft. MP.

Then retire the stops in reverse order On the great manual the order would also great to pedal and pedal bourdon being drawn, add Gamba, 8 ft.

Flute, 4 ft II. Open Diapason, 8 ft.

Octave, 4 ft. Large open Diapason, 8 ft. Double Diapason, 16 ft.

Twelfth, Fifteenth and Mixture. When the swell and great manuals are coupled the stops should

selected from the shove lists according to the rules first given, since there will be a greater number of stops to select from, so that the stops must be drawn now on one manual and now on the other in order that the erescende may proceed upon both the manuals and the pedal at the same time. In accompanying singing, whether solo or chorus or congregational, this practice of dynamic registration will be found most useful. The student will

soon learn how to proceed or to recede from any grade of power which may at the moment be using. When there is a crescendo pedal in the organ it should be so regulated as to bring on and to withdraw the stops just as if it were done by the hands according to the above directions, ex cent that the register-knobs need not be

ed by the erescendo pedal. The crescendo pedal has been here tofore denounced as inartistic by cer tain writers who would confound the two principles of tone-color and dynamies named above, forgetting that the crescendo pedal is not a combination pedal, although its various grada-

they happen to be appropriate. the player, adding and withdrawing the and, the crescendo pedal is so mor mand, the execution peaks is no more inartistic than are the combination pedals which and the performer by add-ing and retiring the stops in groups.

The crescendo pedal when properly gulated can also be used very apreprintely to produce a momentary manual, and also to accentuate any depleting with all the directions above given, the list of dynamic signs used in music, namely, pianissimo, piano-forte, mezzo-piano, mezzo-forte, crescendo, diminuendo, rinforzando, sforzando and fortissimo.

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"To what purpose do we learn hur Soft 8 ft. (delesma or spitz-nte), and talent. Curl Carage



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THE TECHNICAL STUDY OF HYMN-TUNES. HYMN-TUNES furnish to the organ stu-

dent good material for the study of vocal score. The melodious arrangement of voice-parts, the correct distribution of chord-tones, in close and in open positions, and the dividing of the middle voices between the hands. The four-part harmony as found in

hymn-tunes is founded both on the nature of music and the nature of the Hymns should, at first, be thoroughly studied without pedal, so as to play

each voice-port as written, upon the manual alone. It is often required an organist to give out the tune in this way, and it should be well done. An organist ought to know all the usual hymn-tunes by heart, so as to render them the most effectively, both in the giving out and in the accompanying of the congregational singing.

PEDAL OBBLIGATO. Hymn-tunes furnish good material

for the study of the obbligato pedal, and this study should be undertaken systematically. First, the bass part should be marked for the pedal ap-plication, so as to insure a smooth Hymn-tunes are usually written in

short score, so that various ways of marking the pedal are not convenient, there being two parts on the bass staff. The best way is to use numbers under-

neath the bass clef, thus:

1 = left toe. I = left heel. 2 = right
toe. 2 = right heel. These markings chould be made with ink and a fine pen, so as to give a neat and legible appearance to the page:

The left hand plays only the tene art. The compress of the tenor part is often limited to five or six tones.

The fingering is found by placing the left hand so as to include all the notes of the tenor part in a five-finger

This will also show where the hand may have to be shifted to cover another set of tones, or where a scalefingering must be used to reach tones not covered by the five-finger position. It will thus be easy to learn to play the pedal bass, and the left hand independently, since the left hand fingers are placed, once for all, each finger

over its proper key. This study of hymn-tunes is measur ably of equal value to the study of organ trios, which is everywhere regarded as the best method of mastering

the pedal obbligato.

PEDAL OTTAVA OR SVA. When the bass part of a hymn-tune

learn to supply where desirable a base part of lower tones, playing the pedal part or lower tones, playing the This is not to be managed by playing all of the pedal tones an octave I-wer than written, but only a part of A very good way is to consider the middle F of the ped-1 as the limit and transpose all the bass tones

octave. This should be done discreetly so as to avoid any awkward or un melodious skips in the pedal part. RINAL TONES.

be in the lowest octave. The bass part rarely extends below G, first line bass pedal then it should be played an

TRANSPOSITION. The student should learn to transpose

certain hymns a half tone or a whole tone up or down. The organist who has to play in church should decide on trial at rehearsal whether a tune is

cided this point, should make a memorandum in his hymnal of the key Certain tunes, written in F, such as Hursley, Dennis, Federal, St. Laugran and

some others sound better in the key of F sharp.

Twoes in E or A sometimes sound

milder and more melodious in E flat or

Those who have heard the wonderful

performances of the Mendelssolm Choir of Toronto will have noticed how much of their perfection consists in the precise beginning and ending of the phrases. Every voice is heard on the first

word of the phrase and, at the end, all the voices cease at the same moment on the final pulse of the final note of the phrase. The student will note that sometimes.

as in the tunes Harsley, Federal, St. Nicola, St. George's, Bolton, and others the same chord is repeated. Such rene same peated chords should always be re-peated in playing hymns, but only when all the notes of the chord are repeated.

The pedal, if played, should at the same time sustain without repeating the bass note. Elsewhere the voices should be played legato, ticing all the notes which continue from one chord into the following chord, When the soprano note only is re-

peated it should be articulated unlear there is a change of harmony sufficient to give the effect of a percussion to the treble note. In such a case the soprano notes may be tied, it is not necessary to articulate them. Chorales should have a hold of three beats at the end of each line, the third

loss of rhythm. OMITTING THE PEDAL

The pedal should not be used when less than four voice parts appear in the score. When one, two or three voices have a rest the pedal should rest also, re-enter when all the voices

The pedal should also be omitted when there is a line or a measure of unison, as in the Italian Hymn. A hymn may occasionally be announced by playing the soprano part alone for the first line, then continuing with full

THE SOLO STOP The student should also learn to play

the soprano part on a solo stop, the alto and tenor with the left hand on a second manual, and the bass with the If the congregation are to sing it is better to play only a portion of the hymn in this way, changing at a convenient point to the usual four-part

harmony, so as to end the "giving out" with appropriate fullness of tone TIME-KEEPING

Hymn-plaving offers to the organist The final bass tone of beams should the opportunity to show his learning pounder of exact and expressive A hymn-tune may be hold or solemn, martial or graceful, majestic or tender iovful or prayerful, just like any other

music, and the organist must discern the true nature of the tune and the import of the words and give them fitting

When the congregation is to sing the proper "giving out" is a wonderful incentive and inspiration to them and better when transposed and, having detends to make them ready and even cager to join in the singing

The education of a church organist should have a broad foundation, based on hymn-tunes, just as in Germany a candidate for the position of church organist must show a good command chorales, so in this country the young organist should make a continual study of hymn-tunes, how they should be played, and how they should be sung. He will thus fulfill the primary

duty and office of a church organist. which is not the playing of voluntaries or of other instrumental music, first of all and above all to lend a belpful and appropriate support and accompaniment to the Sacred Song-

RHYTHM, THE ESSENCE OF MUSIC.

"RHYTHM, taken in a general sense to include keeping in time, is the essence in masse, in its simplest form as well as " the most skilfully elaborated fugues of the modern composers. To recall a ture the rhythm must be revived first, and the melody will be easily recalled. Completely to enderstand a musical work ceases to bo difficult when once its rhythmical arrange ment is mastered; and it is through rhytherical performance and rhythmical susception lity that musical effects are produced and perceived. From these several data I conclude that the origin of must rust le sought in a rhythmical im polse in man."-Richard IVa laschele

THE DOCTOR'S WIFE Agrees With Him About Food.

A trained nurse says: "In the practice of my profession I have found so many points in favor of Grape-Nest beat staccato, so that breath may be food that I unhesitatingly recommend taken and the next line begun without it to all my patients. It is delicate and pleasing to the palate (an essential in food for the

sick) and can be adapted to all ages. being softened with milk or cream for babies or the aged when deficiency of teeth renders mastication impos For fever patients or those on liquid diet I find Grape-Nuts and albania water very nourishing and refreshing This recipe is my own idea and is made as follows: Soak a teaspoonful of Grape-Nuts in a glass of water for an hour, strain and serve with the beaten white of an egg and a spoonful of fruit into of fruit juice or flavoring. This affords a great deal of nourishment that even the weakest stomach can assimilate

without any distress. My bushand is a physician and he uses Grape-Nuts himself and orders many times for his patients. "Personally I regard a dish of Grap

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days' trial of Grape-Nuts will work wonders toward nourishing and rebuilding, and in this way ending the trouble. "There's a reason" and tris-

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Department for Violinists

Edited by ROBERT BRAINE

THE SECRET OF A GOOD TONE. londer the hair of the bow must an-A CORRESPONDENT Writes: HTX Theat causes the violin to squeak or screech? There must be several reasons for it. Would like your opinion,"-M. W. Our correspondent's difficulty is one

shared by thousands who have not access to a really good teacher. Three cannot produce a good tone but do not know why, nor the remedy. It is impossible without a personal hearing to explain where the trouble lies in the present instance. One might as well write to a doctor and say: "I do not feel well, what is the reason?" tone may spring from a great variety of causes, and I will try and enumerate the most important of them.

Good tone is the foundation of all successful violin playing. Without it all left hand technic is of no avail. A violinist is judged largely by his tone. How often have we heard a great violinist send an audience into ecstasies of delight with a composition like The Stun, by Saint-Saens, which consists of but a few simple notes, at a slow tempo. He conquers by sheer beauty of tone, whereas we often hear the elaborate fireworks of a difficult piece, played by an amateur, fall flat because the tone is feeble and scratchy. There are many singers who can sing as well from technical standpoint as Caruso, but what other tenor has his golden tone: I once heard a singer ear. hear Caruso sing the scale, that another tenor sing un claborate aria

Tone being of such prime importance, it is strange that the average violin student does not pay more attention their pupils to spend much time on tone exercises alone, but the average violin pupil seems to think of nothing but

Bad tone is caused either, first, by bad playing; or second, by a poor in-strangent and bow; or third, by bad Strings or poor condition or adjustment of the violin and bow. As regards the first cause it may be said that no instrument requires such extraordinary accuracy of the muscles of the fingers, hands, wrists and arms as is the case To flash the bow in violin playing. across the string swiftly at full length on the string is one of the most difficult feats I know. Many jugglers' feats draw the bow at an exact right angle contact of the hair with the string at he same place, throughout the stroke case the player has his eyes free to watch the course of the bow. The bow tart A failure to do this is the cause is so common lu playing swells and ually changes, since, as the tone grows modest quality, but sometimes violins strings should be thrown away, as soon

proach the bridge and recede as it grows softer; still, these changes are made so gradually and evenly that the continuity of the tone is not broken. The pressure of the bow must at all be exactly proportioned to produce the intensity of tone required, and most important of all the distance of the hair from the bridge must exactly correspond with the pressure being used at the time. is done near the bridge, great pressure can be applied, producing a loud sonorous tone. Use the same pressure when bowing three inches from the bridge and see what a distressing tone results. Thousands fail to produce a good tone from their failure to observe this important fact. Another rock on fail re to how gradually closer to the bridge as the higher positions are reached. If the player bows at the same distance from the bridge when playing in the higher positions as he does in the lower, he will inevnab y produce a squeally, i roure touc. From since the string is so much bridge, since the saving is 80 meen shortened. People who neglect these first frindamental principles of violin playing produce a bad tone and cannot account for it. They often blame the atolia the how, the strings, the rosin-Citything in fact but their faulty play

It must, of course, be understood that the comparative beginner cannot at bras produce a fine tone, which is the prod-uct of years of careful training of the muscles of the arm and wrist, The muscles must be trained to apply prestain their elasticity. The artist applies pressure and a big sonorous tone re-sults, the beginner applies pressure and The beginner must be content to do much bowing on open strings and slow scales for tone alone, with wrist and orm free—the arm devitalized in fact. One of the most successful violin teachers instruction hour of a beginner than constantly reiterate concerning the bowing: "light," "light," "light." He would not allow any pressure until a perfectly free tone had been achieved with loose muscles and joints.

PRESS DOWN THE FINGERS. Another prolific source of had tone is the failure to press the fingers of with the finger, a clear tone is impos directly on the tips of the fugers, which become callused. Violinists should can do wonders with a violut of very

one most with of quals missions quality producing such horrible, rancous tones that a Papanini could make nothing of them. It is useless to try to do good work with such instruments as these. A good bow is also a great aid to tone. The stick should be of Pernambucco straight and not warped, but with deep inward curve, so that it will hold the hair taut when screwed up ready for playing. The stick should be elas-tic and full of life with a good spring. but not too limber. Chean hows, almost as limber as a willow switch are often met with, which are almost worthless for tone drawing qualities. It is not a good idea to economize on the how. Professional violinists often spend as much as \$150 or \$200 for gette ine Tourte hows and consider the money well spent, for these bows enable them to draw tone of remarkable quality and volume, and have such life and elasticity that it is much easier to execute the different varieties of staccato, spiccato, springing bow, etc. The hair should be fresh, to produce a good tone. The how should be re-baired by an expert workman from two to four times a year, according to the amount of use it gets. No one can produce a good tone with old hair, yellow with worn out of it.

orn out of it.

The rosin should be of good quality, and care should be taken to see that it comes off the cake freely. If the surface of the cake of rosin becomes placed with grease or dirt it should be scraped with a knife so that the hair will take hold in rosining. A freshly re-baired how should be treated with powdered rosin before the cake of rosin is used. Care should be taken to see that the hair of the bow and the strings of the violin do not become over-loaded with rosin, as this will interfere with a good tone. Lastly the violin and the tick of the how should be kept clean. The rusin should not be allowed to acend of the fingerhoavil, as it is apt to render them sticky.

A good player with a good violity from fails to produce a good tone because it is not in proper condition for playing. Many persons, from a false notion of economy, try to keep their sense of taking them to a good violin In this they make mistake since really good violin-re

pairing takes as long to learn as the There are many things which may interfere with the tone of a violin. The and carefully adjusted, and of the the proper distance from the finger-The bass bor and sound-post to produce the best results. The fingerressure on the strings of the fingers Pegs must be made to fit their holes perfectly, and the nnt must be the proper height. Cracks in any part of violin must be glued shut.

The hest violin cannot sound well with poor strings. Even the best be silver wound on Italian gut, and the

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PRACTICAL HISTORY OF

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OR BATHING AN

as it is discovered that they are false. Strings of the same kind vary slightly in size, and each violin player should take great pains to find out what size strings sound best on his violin, even if he has to employ an expert violinist to experiment with his violin and determine definitely the proper sixes. ways buy the same sixes by means of which can be purchased for 25 cents

string gauge, a little instrument In addition to the above causes of oor tone, it will be found that the atmosphere sometimes takes a hand. Violins sound better sometimes than at others. Catgut strings are very sensitive to temperature and to moisture and the wood of violins, especially very to be affected from the same cause at times. During the summer season in periods of great heat, coupled with much dampness and humidity in the atmosphere, I have often noticed the difficulty of even great violinists in producing as good a tone as usual. Harmonics miss fire, the fingers stick to the strings, the strings become damp and sound dead from the moisture and heat in the atmosphere and the perspiration of the fingers of the performer, and there is trouble generally.

The greatest number of cases of bad one comes from faulty bowing. For this reason much bowing should be done on open strings or slow scales played from memory, for in this case the course of the bow can be watched and inaccuracies corrected.

DEMAND FOR VIOLINISTS. KURELIK, the great Bohemian violinist

now touring America and Canada, recently told the writer that he finds the demand for great violinists and great violins constantly increasing, and that the interest in the art has never been so great as now. He, however, serves warning on those who would become concert violinists, that the standard of playing is rising as well, and more is required the concert player than ever before. The solo violinist, who fifteen or twenty years ago could have achieved good financial and artistle success on the concert plat form, might not be able to do so now The violin student who has his heart set on a concert career should look well to his talent and his physical strength, to see if these are equal to carrying him up the steep road to Parnassus. With the fierce competition at the present day, the concert violinist must have more than fair talent, energy and industry; he must have positive genius for the violin.

Kubelik is now the owner of the "Emperor " Stradivarius violin, which he re cently purchased from the Haddock collection. This is one of the best three Stradivarius violins in existence. beauty and power of the tone of this violin are almost incredible. I heard it recently in a large concert hall, seating the big auditorium to the farthest corner was much surprised, while visiting have to force the violin at all in order to

deterioration in tone, notwithstanding The prolagogical instruction in German

SCALES AND ARPLICATION It must be plainly apparent to every thinking teacher that the technic of every musical instrument rests primarily on the ability to play scales and arpeggios in all kees and all forms. No scheme of violin practice is complete without scale and arpengio studies in all keys and posivariety of howings. Minor scales should monic forms, and all scales and arpeggios should be studied to the extreme comcase of the instrument. An exhaustive study of the chromatic scale should be made in all positions, for in the higher positions, especially of the violin, the

chromatic scale presents great difficulties. Scale and arpeggio work is much neglected by many violin teachers, more is the pity, for no form of practice advances the pupil faster. An additional value of this practice is that the pupil learns a great deal of theory in the course of his

THE PAMOUS VIOLIN TEACHIN.

CHRISTIAN HEINRICH HOH. MANN,

In the little village of Niederwern near Schweinfart, Germany, they recently celebrated the centenary of a man who has set more fiddle bows agoing than most any other teacher of his time-Christian Heinrich Hohmann. born March 7, 1811. Over half a cen tury has passed since his death. The highest post he ever held was that of musical director of the Royal Seminary of his life he led an existence even more secluded than did I. S. Bach

Working quietly and systematically and observing very carefully he succoeded in making a series of instrucwas to make the pupil musical, not Holmann was a well-trained peda-

THE PLAYER VIOLIN.

WHILE the manufacturers of the "player" piano have been perfecting and developing this popular invention, the makers of the "player" violin have not been idle by any means, and the instrument as at present perfected is one of the mechanical marvels of the age At first a mechanical violin "player" constituted the sole device, but now a 'player" violin has been combined with "player" piano, so that both are oper ated from the same roll of perforated paper, thus making the two instruments one, and making the accuracy of the accompaniment to the violin

playing absolutely perfect.

In the "player" violin any violin is clamped into the "player," after having been fitted with four steel strings There is no bow, as the mechanism producing the vibration of the strings consists of four aluminum discs which run through a trough of powdered rosin, and which revolves at a high rate of speed. Each of the discs presses against one of the strings of the violin. The fingering is done by small clamps or fingers, which press against the strings, and which are operated by electro magnets. There is a device to produce the "vibrato," and another for the pizzicato. The instrument can also reproduce "spiccato" bowing effects more or less perfectly.

While the playing of this remarkable mechanical device cannot be compared for a moment to the playing of a good human artist, it is certainly a marvel of ingenuity, and its work never fails to produce unbounded enthusiasm in an ordinary audience. I heard one of the latest improved "player violing pianos" at an exposition recently, and it excited so much wonder that it was almost impossible to get anywhere near it, so great were the throngs of people it attracted. Besides popular pieces the machine played Wieniawski's D Minor Concerto for violin, several solos by Sarasate, and short pieces by Drdla. While there is an arrangement for increasing and decreasing the strength of tone by varying the speed of the revolution of the discs serving as bows, one misses, of course, the firm attack, strong accents, sonorous

at the marvellous accuracy of the fast passage work, scales, arpoggios, etc. The monotony which goes with all mechanical instruments is, of course, present, and the staccato work lacks the crispness of the human player. It is remarkable that this invention has not come into more general uses but this may be because of its expense the price of the combined instruments ranging from \$1,000 to \$1,500. Player violin-piano" has been exhibited with great success at many of the expositions in this country and Europe and is sometimes met with in case and places of amusement, but rarely in private homes as yet. It could only be used where there was someone who ald tune the violin to the piano, and

one and infinite shadings of the human

violinist; still one cannot but wonder

the steel springs used get out of tune in the same manner as ordinary strings One of the remarkable things about the mechanical violin is the fact that can play passages which would be npossible for the human performers account of difficulty of fingering lack of ability to make great stretches. For instance the mechanical tiolin can play all four strings absorbed at once, making organ effect ing can be done in the first or other

very top of the fingerboard

Some Important Questions Answered A Page of Vital Interest to all Violinists

J. W.—It is not necessary to advance the land on the neck of the violin, when chang-ing from the Eur of the union to to major, when playing in the first profiles.

No. 20 met bet of the portion about similar to the control of the

F. D. P.—There are very few eminations in Sweeks ** Settond of Visita studied under a freeder, with makes all the engeneration of the freeder, who makes all the engenerations. The booring, the strict of the bour the strict and the strict property of the last set of possible, and the strict possible of the last set of the strict where more time for replicit, and the strict possible of the

K. T.—I—The prick is your violit, as as useful, as as useful, as the useful is the unit certainty affect on the unitary of the

In.

I. B. In charing "particula" surrages, the viola, the bow approaches we choose the holder, at a sile-term at pure 2 particular, and the first particular and the particular and the

It. No-Press what you say no to your great state of shourment and mixed that was not stated in the same and t of borrings, before commencing with the service behavior.

The Seccile school is principally intended for those who are straights, for the profession of violin playlint, and requires much practice to master it. If there is a tender in poor vicinity who has standed with Secrits, so wealth find it is great information to study with

2. P.—It is latter to teach the third position after the first and below the sound, or the first the sound, as the sound of the soun

A E. La-Champione, or adian," as A E. La-Champione, or adian, "as the state of the labored classic or in-the state of the labored classic or in-the state of the labored classic or in-the state of the labored classic or in-terior of the labored classic or in-part of the labored classic in the labored of control of the labored classic or in-terior of the labored classic or in-laboration classics. These laboration classics of laboration classics in-laboration classics in-laboration classics. The classics is laboration classics in-laboration classics in-laboration classics. The classics is laboration classics in-laboration classics in-laboration classics. The classics is laboration classics in-laboration classics in-laboration classics. In the classics is laboration classics. In classics of the laboration classics. In the cl

PROF. AUER'S METHOD. Methods of teaching of great violin teachers are always interesting to violin students and trachers, psoecially in the case of teachers who have pro-

disced pupils of eminence.

Mr. Victor Khudó, a Hungarian violinist and teacher of note, of New York city, recently studied for a time with Leopold Aner, the famous St. Petersburg violinist and pedagog, who has to his credit the production of three such great artists as Mischa El-man, Kathleen Parlow and Efrem Zimbalist. Of Prof. Aner's "succlod" he says:

"Auer has no specific 'system' or 'method.' He simply believes in the ancient and well-tested golden rule of scale practice, the study of the standard works, such as the Etndes of Kreutzer, Rode, etc., and particularly the concertos of Spolir One must practice all exercises, as well as pieces of technical display, very slowly. It is almost painful to practice in this slow manner, but results from such slow manner, but resume the work are well nigh miraculous, with regard to accuracy, clarity of execution, and purity of intonation. The rhythmic element must also be strictly observed and accentrated at all times Aver is a tireless worker, patient and amiable, but always on the qui rive, devoting the same attention and care to the interpretation of a simple become that he would to a great concerto. It is marvelous to observe this Hungarian of sixty-six years, who possesses as much temperament and gen time sentiment as an assiring virtuosu

KNOWS NOW Doctor Was Fooled By His Own Case For a Time.

of twenty."

It's easy to understand how ordinary people get fooled by coffee when doctors themselves sometimes forget the

A physician speaks of his own ex-

"I had used coffee for years and really did not exectly believe it was injuring use, although I had polpitation of the heart every day. (Tea contains cofficine-the same drug found in coffee

-and is just as harmful as coffee) "Finally one day a severe and almost fatal attack of heart trouble frightened me and I gave up both tea and coffee, neing Postum instead, and since that time I have had absolutely no hears pulpitation except on one or two occacoffee, which caused severe irritation and proved to me I must let it alone

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this advice" Name given by Postum Co., Battle Creek, Mich.

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1911).

Files File The Children's Page

Edited by JO-SHIPLEY WATSON

MISS MARSH'S LETTER TO HER so natural, so easy, that I've been able to NIECE NEW YORK CITY, June, 1912.

DEAR RUTH:-I am sending you the pieces I want you to practice this summer, Schumann's Arabrogue, the Beethoven G major Rondo, the

MacDowell Polonaise and Grieg's Sonata. There is no use in your coming to New York without the proper preparation, It's quite the same as going to Europe without knowing your scales or harmony, and you can learn them out there just as thoroughly as here and with half the expense. Your teacher is ambitious for you, so why ot follow her to the letter; she has had all of this experience and knows what you need. In your last letter you seem to be choosing the pieces you "like" and you say you don't practice Bach or some of

Now this is all wrong, my dear. When we hire a mechanic or a plumber we don't moddle or dictate, and if you are to become anything at all in your music you must follow a trustworthy teacher at first, you may work out your own ideas, but

You are not likely to forget the things you are learning now. I know that from my own experience and I'm over forty. I'm sure if any one were to awaken me in the night and ask for Mendelssohn's G minor concerto or Beethoven's Sonata Path/tique, I could go to the pisno and play them blindfolded, and these I learned when I was your age. So please, dear Ruth, make your work "concert proof." play so often and memorize so much and try so hard that your music becomes your

ensiest mode of expression. That's one great point I observed Harold Bauer's playing last winter. He walks out and plays the greatest masterthat he would use in putting on his overcoat and hat. There is absolutely no "flubdub" or fuse about it, and still his play-He is another example of perfect poise, Calm as a mountain peak, he towers above

I don't expect you to understand all I'm saying, but some day you will. It's only by living up to our ideals every day in the world of artists; it's an endless

You know that your old aunty takes yr ung; you must be more elastic and rebound every time until it all becomes as easy as V, B ! The other day I played the Concert Stude of MacDowell for a young actor and afterward we were dis-

do a death scene and wink out of the

So that's what I'm trying to do with that Concert Etude, but it's awfully difficult to get in the wink.

I'm quite sure when our playing becomes so much a part of us that we can do it anywhere on any piano and under any conditions, then we are truly ready; for we never know under what circumstances we may be called upon to play or sing, nor do we know what great end our music

Look at the musicians on the fated Titonic; brave souls morching about the airs and catchy tunes, making no effort to save themselves, but doing all they could n noble hymn. Denr Ruth, do you think we shall be reasly to do the same in our wn small way? This is a long, "preachy" letter I fear, but I'm certain it has done us both good (Ervet, February, 1911).

> Your loving AUNTIE MARSH.

MUSICALE-A DAY IN JUNE. PART L SUNRISE.

"It is the asure time of June, When the skies are deep in the stainless

And the warm and fitful breezes shake The fresh groen leaves of the hedgerow DUET, Spring Breezes, Calvini, (ETUDE, August, 1911).

"Sweet spring! thou turn'st with all thy goodly train, Thy head with flames, thy mantle bright

with flowers; The zeplyrs curl the green looks of the

The clouds, for joy, in pearls weep down their showers. PIANO Sono, Morning Song, Spence, (Erross, February, 1911). PIANO Soto, Primroses, Rolfe, (ETUM, February, 1912).

PART II. MORNING. DUCK, Feathered Songsters, D'Hatnens,

"The bobolink has come, and, like the soul Gurgles in restacy we know not what,

Save June! Dear June! New God be praised for June."

Presson Sono, The Birds in the Apple
1912)

"Summers may come and summers may But never another will be, I know,

So full of greenness and fragrance and So laden with sunshine and rare per-

PIANO Solo, Fluttering Butterflies,

PART III MID DAY PIANO Socas, March of the Boy Scouts, Renard, (Eruse, October, 1911) Frolics, Greenwald, (Eruns, November,

Song of the Bathers, Wachs, (Eruns, March, 1912). The Hay Ride, Crosby, (ETUDE, Novembet, 1911),

PART IV. AFTERNOON, RICITATION

'Clear and cool, clear and cool, By laughing shallow and dreaming pool: Cool and clear, cool and clear, By shining shingle and foaming weir; Under the erag where the ouzel sings. And the ivied wall where the church-

bell rings. Piano Solo, The Babbling Brook, Far-PIANO SOLO, I've Darottoy Drook, Par-rar. (Erunt, March, 1912). Piano Solo, The Treat, Nolck, (Etune, May, 1911). RECITATION

"Ah, happy day, refuse to go! Hang in the heavens forever so! Forever in mid afternoon, Ab, joyons day of merry June! Pour out thy sunshine on the hill. The piney wood with fragrance fill, And breath across the singing sea Land-scented breezes, that shall be Sweet as the gardens that they page

Where children tumble in the grass," PART V. EVENING. Plano Sono, Evening Glow, Benson,

"O blith newcomer! I have heard I hear thee and rejoice. O cuckoo! shall I call thee bird,

While I am lying on the grass Thy twofold shout I hear, From hill to hill it seems to page. At once far off, and near

Thrice welcome, darling of the Spring! Even yet thou art to me No bird, but an invisible thing, A voice, a mystery.'

PIANO Soco, The Cuckoo, Arensky, (ETUDE, December, 1911). Piano Solo, Shumber Song, Schytte, Sinj, December, 1911).

Carrier Animam from Carrier Communication of Carrier Carrie

PART VL. NIGHT PIANO Socos, March of the Hobgoblins, Necke, (Eruna, February, 1912).

Rip Van Winkle and the Dwarfs, Atherton, (Eruse, June, 1911).

"The sun is set; the swallows are asleep; he sun is ser; one ownnows are asteep; The bats are flitting fast in the gray

arr; The slow soft toads out of the damp corners creep, And evening's breath, wandering here

and there Over the quivering surface of the stream, Wakes not one ripple from its summer Prano Solo, March of the Indian Phon-

toms, Kroeger (Erune, February, 1912). "What stands upon the highland? what

walks across one root.

As though a starry island were sinking in the names down the skies? What makes the trees so golden? what Like a veil of silver folden round the

The magic moon is breaking, like a con-The waiting world awaking to a golden December, 1911).-J. S Walton,

THE PIANO DUET.

THE plano duet is seldom taken seriously and yet in places where there is littie opportunity for orchestral performance it is the only means we have of gaining a knowledge of orchestral and oper-

is through the now somewhat neglected prano duct that the youth of our country towns may be given a working familiarity with the great master-

atic works.

A duet arrangement is seldom "hard The duet does not demand advanced technic, therefore it is nearly always casy to play. Nothing could be simpler, more beautiful, or more wholesome than the arrangements of some of the string quartets, such as those of Haydn. Of all the great composers Schubert is

probably the one who has given us the most for four hands. The Grand Op. 140, is very effective. Besides this he wrote innumerable four-hand compositions, seventeen marches, ten polonaises, six sets of variations, three Sindler, four fantasias, a fugue and four separate pieces. All of these are masterpieces of their kind, yet how rarely do we play

Mendelssohn did very little origin work of this kind, though he arranged several of his orehestral works for four bands. Schumann and Brahms of the modern writers are the most interesting D'Orville, an Englishman with a French sounding name, has written some clever dues of the salon type, and a little search will reveal many interesting compositions in this form. Piano duet recitals might prove to be something quite novel. Al least we can learn to be good timists and

good sight readers by using duets not once a a while but all the time. The following list of duets may be found in The Evune of 1910, '11 and '12: March Romaine, Cr. Gounce, March 1910.

Auvil Chorus (Il Trovatore), Vesse ENGLIMANN, March, 1910.

Bauner of Victory, von Bron, July, 1910.

Legatt, 1910. Two Fairy Stories, Wolf, August, 1910 Ruszian Intermezzo, Franki, Septem-

ber, 1910. Ven Virginian Dance, ATRESTON, Oc-

March Russe, GANNY, November, 1910. Cujus Animam from Stabat Mater, Ros-

Carmen Overture, Bizer, January, 1912 Faugt Walter Faugt Walts, Gounge, Bizzy, Jonuary, 191. March Militaire, Tscharkowski, December, 1911,

Serenade Berceuze, Goungo, June, 1911. L'Angelus, Goungo, June, 1911. Violoncello Concerto (Slow Movement) Schumann, November, 1911.

Spring Breezes, Calvini, August, 1911. Feathered Songsters, b'Haenens, July 1911. Daughters of Spain, ATHERTON, Str.

tember, 1911. Melody in F. Rusinstein, October, 1911 Harmanian Harmonious Blacksmith, Hanni, No. vember, 1911. Quartet (Rigoletto), Veros-Engelman's January, 1910

Morris Dance, Atherron, February, 1910.—J. S. Walson.

FIND the names of eight famous operation GRAND OPERA.

L. Goethe's most famous poems A celebrated Swiss hero. The heroine of one of Scott's not

A much burdened woman of scripture The early French Protestants 6. The legendary Greek bard who the rocks and trees with his nusic

Publisher's Notes A Department of Information Regarding New Educational Musical Works

Are the business interests of the Machinery. music teacher likely to be affected by piano-playing machines? We have been asked this question innumerable times. Our reply is invariably "No." In fact, we have an idea that it will not only serve to help the teacher's business, but also to raise the standard of musical effort in our country and throughout the world. Millions of dollars are invested each year in piano-players. Some firms of piano manufacturers find that the demand for players increases each year. What is the inevitable result?

هاه الله حالة

Thousands of peanos go into homes where they would never have gone before. For the most part they parchased by music lovers who hope to find in them some means of making up for a neglected nuisical education. These people undoubtedly find much pleasure in treading out masterpieces, even though they are anable to com-We are willing to warprehend them. rant, however, that every puff of wind they send through the rubber tubes of the player makes them more and more anxious to find out something of the laws that underlie the structure of the art of music. Imagine an intelligent, refined, educated person spending his bours at bricklaying without wanting to know something about architecture. The introduction of the pianolayer in some homes as a substitute for the abandoned hopes for some particularly stupid child may mean a loss of that one to some particular teacher. but that same plano-player may be creating the desire of the parent to have another child become proficient

For this reason it is very unlikely that our teachers will be "out of pocket" from the incursions of the mechanical virtuesos. The great adinstruments is this. Accuracy of technic, speed and difficulty for difficulty's sake have now become mere matters of machinery. The finer and more inusical developments which come through the artistic study of music are still locked up in the brain and soul of the performer. They can be remarkably simulated by a machine, but may never be reproduced with the and more to the beautiful in pinno and raise the ideals of the pupils them-

Music teachers whose work is New Music. the summer months should write for one monthly ON SALE packages of

*** Our principally in the earlier and medium grades), and as the music is all absolutely new, there is no danger of receiving old and hackneyed compositions; it is not only a good plan to have the above-mentioned at hand for immediate use in teachingalso well to have the music to look over, with a view to its use in the fall after the regular teaching scason begins. In placing an order for our summer new music one assumes no obligation to buy, the only certain expense being a small amount for postage. Each season shows a flattering increase in the number of applicants for these novelties, and we are sure that this season will be no exception to the rule; in ordering it is only necessary to state that the summer novelties are desired and to mention whether piano or vocal music is wanted. nostal card request of this nature will receive prompt attention at our hande The music is to be kept in good condition and any part of it unsold or unused is to be returned in the fall, ERS are invited to try this plan for three or four months; there is no requirement as to the ultimate purchase of, or payment for, any definite quanr payment for, any definite quan-just pay for what is kept plus a

On Sale Returns and this house ex-Yearly Settlement. peets a complete settlement of every account. The summer season-June, July and Augusthas been selected as the time of the year most convenient to the greatest number of our patrons for that settleone 1 full directions will be given with regard to the settlement and the return of On Sale masic. For the henefit of those who desire to make their returns earlier than June 1 we will give a few directions.

We expect complete cash settlement for all regular accounts, and the re-turn of all On Sale music not used and not desired, and cash settlement for In returning music that has been

gent On Sale, be sure that the name and address of the sender is on the This is permissible whether packages around the greatest dissatisfar-Small packages should be returned

py points of regions capters prepaid ormited matter express are entitled to be returned boxed, by freight. Prepay been prepard, and keep the receipt.

On Sale music which has been recrived during the season just past, and which is desired in next season's work, may be retained for one more season under conditions to be arranged by

special correspondence. The June I statement will contain both the regular and On Sale account of the entire season. When the return package is received the value of its contents is taken and a memorandum of that value is mailed to the sender. This amount deducted from the total of both the On Sale and regular accounts as shown in the June 1 statement is the amount that is due for the music that has been purchased and

The name of the sender must be written on the outside of every package that is returned, in order that

Summer Mail The main business of this house is the supplying of schools and teachers with every thing they need in their musical worl Some teachers and almost all schools stop during the summer This means notwithstanding vacations and other summer work, as during the balance of the year. This is to impress on our patrous that during the summer our mail-order business receives the very best of attention. Every order is attended to on the day it is received. Let us say that by just complaints and criticisms from our patrons it is possible for us to improve our service.

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gard to this matter with the June I statement. We ask that this offer be all concerned

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ment Program? If not, do not delay writing us for an assortment of music from which to select. We are prevoices and for all instruments for which music of this nature is comonesal combinations of players and instruments. We have made quite a study of the wants of those who are rially in selecting suitable music of all

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Diploma form, 21 x 16 inches, without special printing, 15 cents; the same in parchment, 25 cents. Certificate of Award, with or without special printing, 12 x 9, 5 cents. The special printing referred to is to this effect:
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Concert. Op. 88. By Maurice Mosekowski

Grande Valse de This new composition for the piano, which is will be published most likely during

the present month. The proofs have been corrected and sent to the printer there will be an edition brought out in every country in Europe. The work is one suited for advanced pianists. It is very brilliant and attractive, and will make a most excellent concert number or graduation solo, and it will repay study by any good planist. The two principal themes are printed in this sumber of The Erupe, Our advance price on this composition is 40 cents, postpaid,

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First and Second for the Planoforte. By E. Parlow. cessful composer. The volume may be taken up by pupils who have adto be able to pany the custest music written in both clefs, and the book may

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A Mid-Summer Carnival ETUDE August, 1912

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The August "Mid-Summer Carnival ETUDE," an absolute novelty in American musical journalism, will bring the wholesome vacation relaxation which everyone welcomes.

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Once a year the German musical magazines issue a "Fastnacht" Once a year the German musicia magazines issue a "Fastmacht". Shower Tuesday) number, devoted to a refreshing relief from all con-ventions and pedantries. Wit, caricature, irouy, real fun and white sicalities make these issues so discinating that they are eagerly awaited long before they appear. Our Merdi Oras issue will come in August when we shall give up part of Time Evrous to the brighter side of musical life.

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America, the land of the strenuous, yet always ready to enter into a good time, will find genuine delight in our gayer, brighter, lighter a good time, will find general with good-humored American holiday issue a vacation issue since that our readers will be eager to urge perit, an ETUDE so lascinating that Of course, the sound educational their musical friends to secure the entire August Erupz will be spiced with so many piquant novelties that every purchaser will have lots of hearty laughs.

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THE EYUDE educational cartoons were immensely appreciated THE ETUDE educational calculation for humor, In our August because they carried a message under their humor. In our August because they carried a modest fun at our American musical foibles issue we shall poke some important that the same of the evils that de-and we shall turn the sharp weapon upon some of the evils that de-serve ridicule. As "many a true word is spoken in jest" the Mid-Summer Carnival issue may bring you the most important educational Summer Carnival issue may bring you will surely want this "so different" ETUDE. No one has ever contradicted the old saying: " A little nonsense now and then

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Beethoven, Haydn and Mozart

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Virtuoso Pianist. By C. L. Hanon

We omitted last month to antuoso Pianist," by C. L. Hanon. This work has been delayed somewhat on account of pressure in our engraving department, and we owe those who have subscribed for the work in advance an apology, but the work will positively be ready during the summer months. It is now being engraved and we shall push it to completion as soon as possible. The work is too well known to need any comment here. In previous issues of the journal men tion has been made of the value of the work. It is one of the leading works in technic and has been introduced largely in the leading conservatories of Europe, and especially in Russia. The advance of publication price is 40 cents, postpaid, if cash is sent.

Marchest, Op. 15. We will publish summer 20 Vocalises of Marches

This work is one that is used yell largely in vocal culture by many of the leading teachers, and it is one of the most standard works in voice culture published. This edition will contain all of the improvements that have been added to the original. It will be pub-lished in the Presser Collection. Our custom of offering works in advance of publication will be in force with this work during the present month The advance price will be 25 cents, postpaid, when published,

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Our advance price is 15 cents for this work. After this month the spe cial offer will be discontinued.

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Finally I asked her why she P posed to do so much. Her gast was that she was compelled economy to do a great deal at least possible expense. I tree make it clear to her that it was ter to do a little than waste her tire Summer trying to accomp more than the average students the first two years at a conservati

PLAN AHEAD.

The teachers who teach in mer are usually splendid and women filled with the true el tional zeal. The indifferent never traches in Summer teachers have found the season so desirable that the their rates in order to preced ing overrun with pupils. the best plan is to arrange teacher a week or so in adopt that some special course nat vided upon. Often the stude find it desirable to make a of some one composer. Schungana, Beethoven of Four Summers spent in would revolutionize the work. This is a particularly plan for young teachers wondering how they may

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The pano has been placed by all knods of hands. Rubinstein's hands were large the unaverally fleshy, while you Bulow's here armanally small. Joseffy's fingers series short, but the hands were wide sedorsky and De Paelmann have small

My teaching experience has continued real desire to learn to play, there is a and which can do the work. The chat-Peristics of a person are reflected in hind. Have you never seen the lary and, the indifferent hand, the impatient the hot-tempered hand? Yet any the of these hands might have been a three hands might have owner hand had the music in its owner

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HOW WILLINGNESS AND CON CENTRATION LEAD TO MUSICAL PROGRESS. BY AMBROSA PRANKLIN FOSTER

Two ingredients are needed in the ma ing of a musician. He must be willing learn, and he must be able to correct his mind on the things he is learning Il illinguess to lorry is one of the rat of gifts. All are willing up to a ord point, but there comes a time with a barge number of students when they that they "know it all," and further planations are unnecessary. Such porarely "amount to any hing." ways the ones who are willing to list the explanation-even if it is one which they are already familiar-ula beyond the elementary stage. It is a itive benefit to have a thing carbi twice, as it serves to impount arrall de in our urinds, which are otherwise too readily, and disastrously, forg Willingness to learn implies thing. It implies willingness to P It is of little use to grasp a thing is mind without baying it in one's also. Of what use is a lesson if tice is neglected in the days that Remember the old story about vol A friend of his once remarked th supposed you Bulow had little acc further practice. "If I day," said von Bolow, miss three days, the public knows Concentration is even more tal

willingness to learn. It is, in next stage of development which willingness. As soon as a person a thing builty enough, he conce his energies on gelting it. Not o pils, but many leachers cannot coll their minds on one thing. The pal instance, get their lesson, look it hunt up the composer's history familiar to them, but few really down to work, concentrating their upon the task of learning a pic learning it thoroughly, Often the tice for a while, and then switch omething more pleasing to the Franz Schubert died when he was thirty years of age, yet he left more behind him than scores of composed lived twice as long. Much of this is of incomparable beauty. do it? He concentrated all his off his energies, all his knowledge and all his thought upon how best press his musical ideas.

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NOW TO MAKE THE DRACTICE HOUR COUNT.

BY SAMIRA RUNGE SMITH

It is not the length of the practice hour, but the work done that counts To demand an hour or more a day from very young children is rarely advisable. When there is not work enough to fill in the time, the hour becomes drudgery and then

the interest is gone. During the first senson don't say anyor about an hour for practice; if the child is under ten years, don't jusist on more than lifteen minutes a day during the first term. Say little about practice. but make the work so interesting it talks for itself. The pupil will practice if you make him want to. The right desire creites an interest and a personal oride in his work which no amount of driving produce. Before long he himself will increase the time to twenty, then thirty min-utes, and probably longer. This is tru: among my ounils and they are not prodigies either; they are not asked at every lesson, "How much have you practiced" No lecture is given if they have not lived up to a rule. Every little while I essually ask, "Have

you increased your practice hour, or are you doing as before?" One answers, "I take ten minutes before school, ten min utes when I come home and again in the ;; another, "I do mine all at another, "I take twenty minutes before school and twenty minutes when I come home." I say to all, "That is all right," and add, if it is needed, "You will soon be able to increase your pracire time," just a hint that I expect more, but no command that it must be done. To one of the brightest of my younger purils I once said prior to a vacation, During vacation you will be able to practice an hour a day, will you not?" She said, "Yes, I think so," and added, "I sometimes practice longer than half an loor a day now."

She has never been told that she must practice for any stated time.

When children first commence to study, talk about how interesting the work is and less about the drudgery, and half the lattle is won. When the hard places come and children complain, I usually say What do you do in day school, leave out the things that are hard and those you do Just make it clear that though not like ?" may be hard to do now, mastering it



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